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1902
January — June

ARCHAEOLOGICAL DISCUSSIONS[1]

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN RECENT PERIODICALS

GENERAL AND MISCELLANEOUS

Birds employed as Decorations. — In *B. M. Soc. Ant. Fr.* (*Mémoires*, LX, 1899, published in 1901), pp. 33–52 (2 pls.; 6 figs.), Baron DE BAYE discusses the birds used as decorations at the time of the barbarian invasions. These birds have large hooked beaks, and are probably falcons or other birds of prey. The metal objects decorated with such birds and birds' heads are found, and were made, in various parts of western Europe, in Hungary, southern Russia, and Siberia. The art which originated this decoration is Oriental, and reached the "Scythian" art from Siberia. The Goths spread it in Europe. In *B. M. Soc. Ant. Fr.* 1901, pp. 135–138 (fig.), A. BLANCHET, in presenting to the society a ring and two fibulae ornamented with birds' heads, found at Issoudun (Indre), calls attention to hook-beaked birds on an Argive (proto-Corinthian) lecythus in Boston (*Am. J. Arch.* IV, 1900, pl. vi).

The Early Metallurgy of Lead. — In *Archaeologia*, LVII, 2 (1901), pp. 359–422 (21 figs.), WILLIAM GOWLAND discusses the metallurgy of lead in ancient times. A map shows Roman lead mines and localities for Roman pigs of lead in Britain. The processes used by the ancients for extracting lead from the ore, the uses to which the metal was put, and the alloys of lead, copper, and tin are described.

Ancient Savings-Banks. — In *Jb. Arch. I.* XVI, 1901, pp. 160–189 (33 cuts), H. GRAEVEN publishes a series of temple thesauri or stationary contribution boxes and of terra-cotta "banks" for private savings. The former, usually of stone or bronze, are of Greek or possibly Egyptian origin. The banks are sometimes dated by the hoard of coins, but they are more often broken and empty. They imitate a treasury building (the only Greek type, from Priene), chests, vases, pots, beehives, and probably the wooden

[1] The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Professor JAMES C. EGBERT, JR., Professor ELMER T. MERRILL, Dr. GEORGE N. OLCOTT, Professor JAMES M. PATON, and the Editors, especially Professor MARQUAND.

No attempt is made to include in the present number of the JOURNAL material published after June 30, 1902.

For an explanation of the abbreviations, see pp. 99, 100.

loculi or portemonnaies of the Romans. The last type, the only one which receives plastic decoration, closely resembles the contemporary lamps. A later savings-box is of carved ivory with sliding front.

Scythians in Thrace. — In *B.C.H.* XXV, 1901, pp. 156–220 (23 figs.), G. SEURE continues his 'Voyage en Thrace' by a discussion of 'Établissements scythiques dans la Thrace. Tumuli et Chars thracoscythes.' The article is divided into five parts. (1) Discoveries in the lower valley of the Kritchma, where Seure excavated twenty-six tumuli in 1899 and 1900. Of these twelve were empty, ten were sepulchral of the Thracian epoch, two, containing tombs, belonged to the Roman period, and three were apparently built as military watch-towers. These Seure dates in the fourth century after Christ. (2) Doukhova Moghila, a large tumulus, which seems to be empty, but in the neighborhood of which excavations have been carried on since the middle of the last century. The discoveries before 1893, so far as they can be recovered from oral tradition, are first summarized. They brought to light a number of small objects, some human skeletons, and the remains of several chariots. The excavations carried on by the Bulgarian government in 1893, and by Seure himself, showed clearly that many bodies had been buried around the mound, and also yielded another chariot. (3) This chariot, which was richly ornamented with bronze, is fully described and restored. (4) A detailed discussion of the probable circumstances under which this tumulus and the surrounding graves were constructed. The conclusion reached is that they are the work of a Scythian population which in the fourth century after Christ had settled in the neighborhood of Philippopolis, and had retained the funeral customs described by Herodotus, including human sacrifices at the burial of a chief. (5) In conclusion the literary evidence for the presence of Scythians in Thrace is examined, and it is shown that this settlement is probably due to Constantine, who introduced the Sarmatians into Thrace.

The Necropolis of Kličevac. — In *R. Arch.* XL, 1902, pp. 172–190 (22 figs.), M. M. VASSITS describes and discusses the necropolis of Kličevac, in Servia, with especial attention to the vases and their decoration. The date of the necropolis is about 2000 B.C. The ornament (incised) is partly geometrical, partly "Mycenaean" in character, and shows that these two kinds of decoration existed contemporaneously in the northern part of the Balkan peninsula long before the "Dorian invasion."

Vases from the Caucasus. — In *B. M. Soc. Ant. Fr.* (*Mémoires*, LX, 1899, published in 1901), pp. 1–16 (pl.; 2 figs.), E. POTTIER discusses twenty-three vases from the Caucasus presented by Baron de Baye to the Louvre. The vases are in part hand made, in part made on the wheel. Some have painted decoration, others incised lines. Some are black, like the Italian bucchero. The decoration shows in some cases Greek influence, but this is the exception. The series as a whole confirms the belief in geometrical ornamentation of Asiatic origin. Geometrical ornamentation naturally arises in different places and among different peoples. Greek and Oriental geometrical decoration arose independently, but influenced each other when they came in contact.

Archaeological Interests in Asiatic Russia. — In *Records of the Past* (Washington), I, 1902, pp. 7–14 (5 pls.), G. F. WRIGHT gives a general description of archaeological discoveries in Asiatic Russia. The chief centre

of interest is the museum at Minusinsk, but many other museums exist. Vases, death masks, and utensils are the objects illustrated. The people who made these were probably the ancestors of the Samoyades. Connection between the peoples of northeastern Asia and the American Indians is now fairly established.

The Chams. — The second volume of the publications of the École française d'extrême-orient is *Nouvelle Recherches sur les Chams*, by ANTOINE CABATON (Paris, 1901, Leroux. 211 pp.; illustrated. Large 8vo). The Chams, now scattered in Annam, Cambodge, and Siam, are Malays who came to Indo-China from Java. Their manners, customs, religion, monuments, and language are discussed. Their alphabets are elucidated, and a series of hymns, prayers, and rituals is given in the original and in translation.

Illustrations of Aesop's Fables. — The inscription *C.I.L.* XI, i, No. 1736, is published in *Jh. Oesterr. Arch. I.* V, 1902, pp. 1–3 (1 fig.), by E. BORMANN. The original is at Empoli. Below the inscription the stele has a relief with a representation of the fable of the fox and the crane. O. BENNDORF (*ibid.* pp. 3–8; 2 figs.) discusses alleged representations of Aesop's fables on ancient monuments and publishes a leaf of an illustrated Aesop manuscript of the eleventh century in Leiden.

Hannibal's Passage over the Alps. — In a book entiled *Annibal dans les Alpes* (235 pp.; 17 maps; 6 photographs, 8vo, Paris, 1902, Picard), PAUL AZAN discusses previous theories concerning Hannibal's route and concludes that it lay up the Rhone, the Isère, and the Arc, crossing the mountains at the Little Mt. Cenis. In early times a branch of the Rhone flowed through the Lac Bourget into the Isère. Thus the Rhone and the Isère formed an island. The lower part of the Isère seems to have been considered a part of the Rhone. The geological changes of the region are discussed.

An Important Bibliography. — The second volume of the catalogue of the library of the German Archaeological Institute in Rome, by AUGUST MAU has appeared. In this volume the books in the library are classified by subjects. In volume I, which appeared in 1900, the miscellaneous works were given and a classification of antiquities by places was adopted. The two volumes together form an important bibliography of archaeological works. [*Katalog der Bibliothek des kaiserlich deutschen archaeologischen Instituts in Rom*, von August Mau, Band II, Die Alterthümer nach Classen. Rome, 1902, Loescher & Co. 616 pp. 8vo. 5 fr.]

Archaeological Chronicle of France. — Under the title *Chronique archéologique de la France*, ADRIEN BLANCHET has collected in one volume his notices of archaeological publications in France during the year 1901 and the last months of 1900. These notices were previously published in the *Bulletin Monumental*. Articles on Numismatics are omitted. [Paris, 1902, Picard. 45 pp. 8vo.]

The Topography of Pola. — In *Jh. Oesterr. Arch. I.* IV, 1891, Beiblatt, pp. 169–208 (2 cuts), R. WEISSHÄUPL has a careful study of the topography of the ancient Roman town of Pola in Istria. The environs of the town are also briefly discussed.

The Age of Stonehenge. — Sir NORMAN LOCKYER and Mr. PENROSE have been trying to determine the age of Stonehenge by reference to astronomy. They assume that Stonehenge was a sun temple, and found in front

of it an avenue of two ancient earthbanks extending in the direction of sunrise, precisely in the same manner as in Egypt the long avenue of sphinxes indicates the principal outlook of a temple. They assume also that the temple was originally roofed in, and that the sun's first ray suddenly admitted into the darkness formed a fundamental part of the cultus. On astronomical grounds, they find that in the year 1680 B.C. the midsummer sun poured its rays straight down that avenue and through the middle line of the temple. They, therefore, conclude that this was the date of the foundation of a sun temple at Stonehenge. (*American Architect*, December 28, 1901, p. 104.)

Roman and Romanesque France. — In the *American Architect*, May 10, 1902, S. Beale begins a series of articles on Roman and Romanesque France. His first article concerns the town of Lyons, where there are various architectural and sculptural remains from Roman times and some Romanesque monuments.

Ethnological Research in the United States. — In the *Proceedings of the American Antiquarian Society*, XIV, pp. 461–470, is a summary of 'Archaeological and Ethnological Research in the United States' for 1901 by F. W. Putnam.

Arab Art in the Museum at Cairo. — In *Gaz. B.-A.* XXVIII, 1902, pp. 45–59 (7 figs.), is the first of a series of articles by Herz on the National Museum at Cairo. In this article a general history of the museum is given and the contents of Halls I and II, of stone and metal respectively, are described. Among them are admirable specimens of Arab art in Egypt.

EGYPT

The Egyptians under the Roman Empire. — In *C. R. Acad. Insc.* 1901, pp. 784–801, R. Cagnat calls attention to the light shed by recent discoveries upon the private life of the Egyptians in Roman times. He gives translations of a number of private letters and documents, and concludes with the remark that the Roman conquest did not in the least extinguish the individuality of the nations incorporated in the Empire.

A Poet from Andropolis. — In *B. M. Soc. Ant. Fr.* 1900, pp. 303 f. (fig.), a plaque of ivory is published, on which is a seated poet, holding a roll of manuscript, and a standing person, who seems to be playing a wind instrument. The poet is fully draped, the musician half draped. Before the poet is an altar, behind which is a funeral stele. On the seat occupied by the poet is the inscription ΑΝΔΡΟΠ[Ο]ΛΕΙΤΗϹ. Andropolis was a town of Lower Egypt. The ivory, now in the possession of Mr. E. Guilhou, was found at Rome. It may have been the cover of a box. Only part of it is preserved.

Graeco-Egyptian Gold Jewellery. — In *Arch. Anz.* 1901, pp. 209–213 (13 cuts), G. Karo discusses the Graeco-Egyptian gold jewellery in the Cairo Museum, its analogies with Greek and earlier Egyptian work, and the use of the pieces as shown in the painted mummy-portraits. A diadem covered with gold feathers held up the back hair like a hood and was supported by a chain over the forehead. There are also chains, bracelets, earrings, and signet rings, many of them of great beauty and extraordinary workmanship.

ASIA

The History of Elam. — In *R. Arch.* XL, 1902, pp. 149–171, J. DE MORGAN gives a sketch of the history of Elam from the earliest times to the final ruin of the country by Assurbanipal not long after 650 B.C. The sketch is based upon the materials furnished by the excavations at Susa from 1897 to 1902. The importance of Elam is made evident, and its relations to Babylonia and Assyria are discussed in some detail.

The Excavations at Susa. — In *Gaz. B.-A.* XXVIII, 1902, pp. 17–32 (9 figs.), E. POTTIER gives a popular résumé of the results of De Morgan's excavations at Susa, with special attention to monuments of artistic interest.

The Sumerian Question. — In *C. R. Acad. Insc.* 1901, pp. 696–706, C. FOSSEY discusses the question whether the so-called Sumerian inscriptions are really in a language not Assyrian (*i.e.* Sumerian), or are merely Assyrian in a different system of writing. He shows that the existence of a Sumerian phonetic system is the only thing that can prove the existence of a Sumerian language; and by setting forth the laws of vowel harmony that regulate the variations of the prefix of the Sumerian optative he establishes the existence of a Sumerian language.

Tablets from Tello. — In *C. R. Acad. Insc.* 1902, pp. 77–94, F. THUREAU-DANGIN describes the contents of a third series of tablets found by DE SARZEC at Tello in 1900. Some of these belong to the period extending from the end of the kingdom of Agadé to the foundation of the kingdom of Ur and give the names, and to some extent the order, of the rulers of this period, during which Shirpurla seems to have enjoyed a considerable degree of independence. Other tablets, of the times of the first kings of Ur, shed light upon the restoration of political unity in Babylonia under Ur-Gur and Dunghi.

A Complaint of the Cities of Chaldaea. — In *C. R. Acad. Insc.* 1901, pp. 830–846, J. OPPERT publishes, with translation, the Babylonian poem published by Pinches, *S. Bibl. Arch.* 1901, May and June. The date is Monday, September 14, 287 B.C. Antiochus (Soter) is mentioned as king. The cities of Babylonia had suffered greatly in the wars between the successors of Alexander. In this poem the cities are represented as women and lament their hard fate. Babylon only does not appear. The poem is dated at Babylon. The style and language show the late date. One Greek word appears in the Assyrian.

A Phoenician Stele. — In *R. Arch.* XL, 1902, pp. 200–207 (pls. ix–xi), CH. CLERMONT-GANNEAU publishes and discusses a stele from Oumm el-Awâmid, near Tyre, now in the Ny-Carlsberg museum at Copenhagen. An elderly, beardless man is represented, clad in a long robe and wearing a nearly cylindrical cap. The inscription states that "this stele is that of Ba'alyaton, son of Ba'alyaton, the *rab*." The monument belongs to the Ptolemaic period.

The Sanctuary of Zeus Madbachos on the Djebel Shêkh Berekât. — In *Hermes*, XXXVII, 1902, pp. 91–120 (3 figs.; 2 facsimiles), W. K. PRENTICE describes the sanctuary at Djebel Shêkh Berekât in Syria, giving especial attention to the inscriptions. For a general statement of the subject of this article see above, p. 27.

The Jupiter of Heliopolis. — In *C. R. Acad. Insc.* 1901, pp. 861–864, is a note from Mr. BONDURAND on the Jupiter of Heliopolis. From the four known reliefs representing the statue of the god it is clear that the figure was upright, enclosed in a sort of chest divided into compartments, each of which had its decoration. The chest was supported by suspenders and ended in a fringe which hid the feet. The figure wore a necklace. The face was beardless. The hair fell in thick curls upon the shoulders. On the head was a calathus. The right arm was raised and held a whip. The left arm, not raised, had some attribute. At the god's feet were one or two beasts. Among the elements in which the four reliefs differ, it is hard to choose; but the beasts were more probably bulls than lions.

A Statue from Baalbek. — In *R. Arch.* XL, 1902, pp. 19–33 (pls. ii–v), S. REINACH publishes a seated draped female statue from Baalbek, now in the museum at Constantinople. At the left of the figure the throne is supported by a sphinx. The head of this sphinx is in the Louvre. The work is fine. The eyes, and also the eyebrows, were once made of some other material and set in. Probably they were of metal, and further incrustation with metal is indicated. The presence of the sphinx beside the figure points to connection with Egypt, while the figure itself is like the Hellenistic representations of Hera and Demeter. The goddess was probably a product of syncretism, with qualities derived from the great Syrian goddess, from Isis, and from Hera. The excellent workmanship with the peculiarity of incrustation shows that in the second century after Christ, the period to which the statue belongs, there was in Syria a school of able artists.

The Deities of Ḥoms. — In *R. Arch.* XL, 1902, pp. 387–391, S. RONZEVALLE discusses the inscription of a bas-relief from Ḥoms, published in the *Revue Belge*, October 15, 1901. The deities represented are Belus, who appears as a soldier and is identified with Ζεὺς κεραύνιος, Iarebolus, whose figure has disappeared, but was probably not armed, Aglibolus, who appears as an armed god, and a female deity identified with Athena, whose name was Sema or Semia.

A Bronze Goat's Horn from Cyprus. — In *C. R. Acad. Insc.* 1901, pp. 803–809 (3 figs.), A. HÉRON DE VILLEFOSSE discusses a bronze horn found between Lapithos and Larnax Lapithou, in Cyprus. Its length is 0.91 m., and its weight 5.732 kgm. It was evidently set into some object, probably the head of a large stone wild goat. Similar instances from Babylonia and Persia are cited. A silver hind in the Louvre, found in Syria, once had antlers, and was probably part of a group of Heracles and the Gerynitian hind. The wild goat from the Tyszkiewicz collection, now in Berlin, of silver plated with gold, is also mentioned.

Hittite Writing. — At the meeting of the Society of Biblical Archaeology, June 11, 1902, A. H. SAYCE read a paper on Hittite hieroglyphs, in which he showed that ideographs of "king" and "district" can be distinguished, the word for "high priest" identified, and the proper names *Gargame(s)* (Carchemish) and *Markhas* made out. Suffixes are written phonetically, but the nouns and verbs to which they are attached are usually written ideographically. (*Athen.* June 21, 1902. See *Monthly Review*, September, 1902, pp. 101 ff.)

Ormela. — In *Hermes*, XXXVII, 1902, pp. 152–154, W. CRONERT discusses the inscriptions, chiefly of the third century B.C., of the δῆμος Ὀρμηλέων,

between Kibyra and Olbasa on the boundary of Phrygia and Pisidia (see especially STERRETT, *Papers of the American School at Athens*, II, 1888). The name of the place was probably Ormela. The proper names are especially interesting.

The Passes of the Taurus. — In *Jh. Oesterr. Arch. I.* IV, 1901, pp. 204–207 (1 cut, a map), F. SCHAFFER describes the passes across the Taurus mountains to Tarsus, and briefly discusses Menon's route (*Anab.* I, 2, 20), which he believes to have been that by Aidost-Bel.

Inscriptions from Acmonia in Phrygia. — In the *Revue des Études Anciennes*, IV, 1902, pp. 77–84, V. CHAPOT publishes in facsimile the inscription of L. Claudius Julianus and the testament of Titus Praxias previously published by RAMSAY, *ibid.* III, 1901, pp. 269–279 (cf. *Am. J. Arch.* 1902, p. 201).

Roman Quarries in Phrygia. — In *B. M. Ant. Soc. Fr.* 1900, pp. 323–332, P. MONCEAUX publishes three inscriptions from Synnada, in Phrygia, now in Paris, and discusses the management of the Phrygian quarries. The marks found on stones at the quarries do not agree with the marks found on Phrygian marble at Rome. The first marks were probably cut at the quarry, the second at the town of Synnada. The second marks agree more nearly with those found on stones from Africa.

The Post-Trojan Settlements at Hissarlik. — The post-Trojan settlements at Hissarlik were discussed by H. SCHMIDT, A. BRÜCKNER, and others at the February meeting of the Berlin Arch. Gesellsch. The first period of the seventh city is still Mycenaean, the second is marked by the invasion of some barbarian stock which had intercourse with Greeks. The eighth city, with remains dating from the eighth century, is certainly Greek. The temple of Athena is earlier than 700 B.C., and certain peculiarities of ritual are Mycenaean survivals. (*Arch. Anz.* 1902, pp. 13–14.)

The Site of Cyzicus. — The site of Cyzicus, left desolate since an earthquake in 1063, has been newly examined and a plan drawn by R. DE RUSTAFJAELL. Besides the city walls and aqueducts and the harbors and channels that can be traced in the marshy neck, once clear water, which separates the island from the mainland, there are important remains of buildings of the Graeco-Roman period, theatre, amphitheatre, prytaneum, etc., all thickly overgrown with brushwood. Immense quarries of beautiful marbles near the site account for the magnificence of the temple of Hadrian, still the most conspicuous ruin. (*J.H.S.* XXII, 1902, pp. 174–189; plan; 8 cuts.)

The Great Altar at Pergamon on a Bronze Coin. — In *C. R. Acad. Insc.* 1901, pp. 823–830 (2 figs.), A. HÉRON DE VILLEFOSSE publishes and discusses a bronze coin struck by the Pergamenes between 193 and 211 A.D. It was found by the Abbé Sauvaire, at a place called Bourguet, in the parish of Durance (Basses-Alpes), and proved to be identical with a coin in the British Museum (*Catal.* VII, pl. xxx, 7). On the reverse the great altar is represented. Over the altar proper is a high arched canopy. At each side of the stairs is a portico with four columns, surmounted by statues. Before each portico is a colossal figure of a bull. The statues and bulls were doubtless of bronze. (Cf. *Arch. Anz.* 1902, p. 12; 1 fig.)

Inscriptions in Latrinae at Ephesus. — In *Jh. Oesterr. Arch. I.* V, 1902, Beiblatt, Coll. 33–34, R. WEISSHAUPL briefly discusses the inscriptions published by Heberdey, *ibid.* I, 1898, Beiblatt, col. 75, and shows their connec-

tion with *Anth. Pal.* X, 87, and XV, 19. Cf. *Anth. Pal.* X, 62, 65, 96, IX, 182, and IX, 642–644, 662.

Inscribed Bronze Tablets from Aeolis. — In the *Revue des Études Anciennes*, IV, 1902, pp. 85–88, P. PERDRIZET publishes five inscriptions from Pitane and Cyme. These are engraved in dots (*pointillé*), in small bronze tablets (cf. Pottier and Reinach, *La nécropole de Myrina*, p. 206). Each inscription consists of a name and a father's name. Aeolic forms are used. The date is about 200 B.C.

GREECE

ARCHITECTURE

The Temples of Athena on the Acropolis.— In *Jb. Arch. I.* XVII, 1902, pp. 1–31 (7 figs.), A. MICHAELIS discusses the temples of Athena on the Acropolis, especially ὁ ἀρχαῖος νεώς. He believes that the original or oldest temple, ὁ ἀρχαῖος νεώς, was on the site of the present Erechtheum, and like it, a double building; that both this and the Hecatompedon, which had been erected on the site of the Mycenaean palace in the second quarter of the sixth century and enlarged by the peripteron toward the end of that century, were left standing, the latter without the peripteron, after the Persian fires; that the older one was destroyed only to be replaced by the present building in the intervals of the Peloponnesian War, while the Hecatompedon, now known as ὁ παλαιὸς νεώς, in contrast to the newer Parthenon, remained until destroyed by fire in 406; that the opisthodomos was the inner west porch of the Parthenon, ὁ μέγας νεώς, and corresponded exactly to the pronaos at the east end; that the name opisthodomos came later to cover both this semi-open room and the adjoining west hall, ὁ παρθενών, because they were used together as a treasury, and because the latter name came to be applied to the building as a whole. The two buildings which enclosed the sacred symbols, the Erechtheum and its predecessor, had a strictly religious character, and to them belonged the ancient wooden image, while the Hecatompedon and the Parthenon were for more public and secular purposes. Of the *poros* sculptures, the Triton and Typhon groups are from the Hecatompedon in its first form, the Gigantomachia from the peripteral addition.

Pausanias and the Erechtheum. — In *Jb. Arch. I.* XVII, 1902, pp. 59–64, E. PETERSEN criticises some of Michaelis's views concerning the Erechtheum and Pausanias's visit to it, as expressed in the new edition of his *Arx Athenarum*, and incidentally some of Dörpfeld's. He argues that Pausanias entered by the north door, that the "altar of the burner of incense" in the north porch was the "altar of Zeus Hypatos," that the three altars seen inside were in the westernmost room, and the salt spring in the inner room.

The Temple at Thermus and the Tholos at Epidaurus. — In *R. Ét. Gr.* XIV, 1901, pp. 409–412 (fig.), H. LECHAT gives a summary of Soteriades' account of his excavations at Thermus (see *Am. J. Arch.* 1901, p. 101). *Ibid.* pp. 412–415 (fig.), he gives a summary, with some criticism, of an article by Svoronos in which the *tholos* at Epidaurus is explained as the tomb of Asclepius, under which the labyrinth was built to suit the size and coil of the great serpent, while the part of the building above ground was supposed by all but the priests to be the temple of Hygieia (*J. Int. Arch. Num.* IV, 1901, pp. 1–30).

The Orientation of Greek Temples. — *B.C.H.* XXIV, 1900, pp. 611–614, contains a letter from F. C. PENROSE on the orientation of the temples at Delphi and Tegea, and of the grotto of Mt. Cynthus on Delos. At Delphi, the situation does not permit the east front to receive the rising sun, and the temple seems to have been oriented so that the sun should appear through a gap in the mountains to the southeast. The heliacal setting of ε Canis Majoris would have corresponded with the appearance of the sun at this point on November 8, 950 B.C., which may be the date of an earlier temple. At Tegea, Penrose only gives the orientation of the wall of the church at Piali. On Mt. Cynthus the axial line is the joint formed by the roof stones. This, combined with the sun and the rising of the star α Librae, indicates 1550 B.C. as the date of the formation of the grotto.

SCULPTURE

Ionian and Cretan Influence upon Greek Sculpture. — In *B.C.H.* XXIV, 1900, pp. 427–462 (4 pls.; 3 figs.), under the title 'Monuments Figurés de Delphes — La Sculpture dans le Péloponnèse et les Influences Ionienne et Crétoise,' TH. HOMOLLE discusses two examples of early Greek sculpture. I. 'Le Trésor de Cnide et Bathycles de Magnésie.' The Cnidian Treasury at Delphi, erected in the last half of the sixth century, shows the qualities of Ionic art. As the work cannot have been transported to Delphi in a finished state, the artists and workmen must have been sent to Greece for this purpose, or there must have been in Greece at the time a body of sculptors trained in Asia or under Asiatic influence. The destruction of the Lydian empire and the Persian conquests seem to have led many artists toward the west, and one of the most celebrated was Bathycles of Magnesia, the maker of the throne of Apollo at Amyclae. In the prodigal use of sculpture, in the choice of subjects, and especially in the employment of the caryatid, the Cnidian treasury and the Amyclaean throne have much in common, and a study of one is necessary to an understanding of the other. Homolle analyzes the text of Pausanias, and proposes a reconstruction of the throne as a long seat in five compartments, in front of which stood the statue of the god on the base which served as the altar of Hyacinthus. The material was probably stone. Homolle emphasizes the importance in the history of Greek art of the predominance in the Peloponnesus of Ionic influence, and the prolonged activity of eastern artists in the West during the sixth century. This fact affords an explanation of the presence of a signature in the Argive alphabet on the frieze of the treasury, which indicates the presence of a Peloponnesian artist working from Ionian models and under the direction of an Ionian architect. The throne of Bathycles is a monument of the activity of Ionians of Asia Minor in the Peloponnesus; the treasury of the Cnidians furnishes written proof of the collaboration of a Peloponnesian on an Ionian work in northern Greece. Two "Apollo" statues from Delphi, while showing the influence of Ionia, can also be connected with Crete. II. 'Deux Statues archaïques de l'École argienne.' Both statues were found near the treasury of the Athenians, and are well preserved. The base of one bears an almost illegible inscription between the feet, and also the artist's signature written retrograde, — [Πολ]υμέδες ἐποίεε hαργεῖος. The style of the writing and the character of the statue point to a date in the early part of the sixth century. The two statues resemble each other so

closely that it seems clear that they formed part of the same monument. If they are gods, they are probably the Dioscuri; if men, Cleobis and Biton. Examination of the style and technique of the figures leads to the conclusion that they show in a primitive form the same tendencies which characterize the later Argive masters, and that Polymedes may be recognized as a precursor of Polyclitus. In the points in which these statues differ from the early Ionian figures they find their closest analogues in a *poros* figure from the neighborhood of Tegea, and a limestone statue from Crete. This agrees well with the traditions of a Cretan school, and of the activity of Dipoenus and Scyllis at Argos and the Cretan Cheirisophus at Tegea. It is, however, in Ionia that the origin of these artistic types is to be sought, and it is to Ionian influence that we must attribute the unity, which in spite of the crossing and recrossing of artistic currents marks the art of the sixth century, and renders so difficult the exact classification of its remains.

The publication of the 'Monuments Figurés de Delphes' is continued by Homolle on pp. 582–611 (3 pls.; 9 cuts), with a discussion of 'Les Caryatides du Trésor de Siphnos.' The type of caryatid introduced at Delphi by the architect of the treasury of Cnidus seems to have immediately become popular. Fragments of one and perhaps two pairs of similar figures from buildings erected at about the same time have been found. One pair is represented only by two fragments of legs, closely wrapped in the chiton, and its architectural character must remain doubtful. The other pair can be reconstructed from a head and several fragments, found in the same deposit as the caryatids of the Cnidians, but not belonging to the same building. Homolle gives a full description of the fragments, and a reconstruction of the figures. The head is crowned with a *polos*, which is decorated in front with a relief representing Apollo Citharoedus, followed by four women, toward whom advance three women and Hermes, who is playing on a syrinx. This composition recalls vividly the relief from Thasos. The place in which the fragments were found, their size and general style, render it certain that they belonged to a building near and very similar to the treasury of Cnidus. Such a building was the treasury of Siphnos, which was built in 525 B.C., shortly after that of Cnidus, and certainly stood very near it, though the exact position cannot be fixed. Homolle compares minutely the style and technique of the Siphnian and the Cnidian caryatids, and finds a marked general resemblance with some significant differences. The treatment of the drapery, the face, the *polos* as part of an architectural member, and the other details of the capital, all show the same tendencies: at Cnidus, more luxuriant decoration, more striving for effect, a greater breadth of treatment, more brilliancy; at Siphnos, a juster appreciation of harmony and proportion, more moderation and severity, a hand less trained perhaps or less fond of finish, but great sincerity of observation and conscientiousness in execution. The few fragments that remain of the other decorations of the building seem to show the same qualities. The head of the Siphnian caryatid bears a close resemblance to two of the Κόραι of the Acropolis (*Mus. d'Ath.* pls. ii–iii, vii–viii; Collignon, *Hist. Sculp. Gr.* I, pl. i), and the treatment of the drapery resembles that found on one of the Delian figures. The same characteristics appear in early Parian works, and as we know that the Parian artist Charopinos and his family worked at Delphi during the sixth century, it is possible to attribute to a Parian the decoration of the treasury of Siphnos. It seems almost certain

that it is the work of an artist of the Cyclades, and it shows, in comparison with the contemporary Ionic sculptures of the Cnidians, both the dependence of the art of the islands upon the Greek art of the East, and also the tendencies which connect it with the sculpture of continental Greece.

Archaic Thasian Reliefs. — In *B.C.H.* XXIV, 1900, pp. 553–574 (3 pls.; 1 fig.), G. MENDEL publishes two archaic reliefs from Thasos. The first is a small stele now in the Louvre, representing a seated female figure, holding a flower in one hand and a dove in the other. The type is well known, and as the size of the relief seems to show it was not sepulchral, it is probably a votive offering to Aphrodite. The technique, which consists in cutting away the ground around a silhouette of the subject, is common in the archaic period. It is to be attributed, with Conze, to the influence of the ceramic art, where the outlines were first drawn on the surface. An examination of these reliefs shows the influence of another device of the potter, for it is clear that in many cases the outlines were drawn with the aid of a shadow thrown on the surface, while the details were added later, and often very inaccurately. The Thasian relief is dated about 500 B.C. The second relief is on a quadrangular pillar on the line of the wall surrounding the plain of Limena, near an ancient gate. The pillar is irregularly pyramidal, 2.85 m. high, and much damaged. The relief represents a goddess seated on a throne, holding a sceptre. The head is missing and the right hand is badly mutilated. Before her stands a winged female figure. Under the throne is the small figure of a nude dancing man. The pillar probably formed part of the decoration of a gate sacred to Demeter, as the neighboring gate seems to have been dedicated to Heracles and Dionysus. The winged figure might be Iris, Nike, or Hebe. The fortifications of Thasos date from the period between 476 B.C. and the capture of the city by Cimon about 463 B.C. The style of the relief agrees well with this date. If this is correct, the great relief of Apollo and the Nymphs is not later than the first decade of the fifth century, while the stele of Philis is somewhat later than the Demeter relief. A close examination of the relief with Heracles bending his bow shows that, in spite of the archaic appearance, many of the details are quite consistent with the date assigned to the wall. The figure of Heracles can be brought into connection with other Ionian works, but the other Thasian sculptures are more closely connected with Furtwängler's "Parian" group, though marked by a grace analogous to that which gives its charm to Attic art.

A Lyre-player of Ionic Style. — In *B.C.H.* XXIV, 1900, pp. 532–541, M. COLLIGNON discusses a marble torso of a citharoedus in the Louvre. The figure has been scarcely noticed outside of the *Catalogue sommaire* of the Louvre, where it is incorrectly described as a female, and Michaelis' catalogue of the Strassburg Museum, where it is called a citharoedus. This is undoubtedly correct, though there is nothing to show whether Apollo or a mortal is represented. The general appearance recalls the **Κόραι** of the Acropolis, but the hair is arranged in separate locks, not in a heavy mass, and the costume is very like that of Apollo on the relief from Thasos in the Louvre. It shows the same mass of drapery over the left arm, which appears also on some representations of Apollo Citharoedus on vases, and seems to be the cover of the lyre. The statue belongs to the first quarter of the

fifth century, and is a work of the Ionic school, though the place where it was made cannot be determined. The time and place of its discovery are unknown.

The Archaic Stele from Pharsalus. — In *B.C.H.* XXIV, 1900, pp. 358–360, P. PERDRIZET has a note on the archaic relief from Pharsalus in the Louvre (Brunn-Bruckmann 58). It has no symbolic significance, but represents two young girls about to commence a game with astragali. One of them has her astragali in her left hand, the other carries hers in a bag. The relief therefore belongs to that class of archaic monuments in which the deceased are represented as engaged in their usual occupations or amusements.

Greek Life in Sculpture. — A. BRÜCKNER, contrasting stelae of the Alxenor type (the old man in a mantle, leaning on a staff and feeding his dog) with those of the Aristion type (the warrior with elaborate dress and equipment), sees evidence of the change of taste, from Asiatic luxury and display toward true Greek simplicity, which characterized the period immediately preceding the Persian Wars. (*Jb. Arch. I.* XVII, 1902, pp. 39–44; 1 pl.)

An Attic Marble Head. — In Ἐφ. Ἀρχ. 1901, pp. 143–146 (pl. viii), A. FURTWÄNGLER publishes the marble head mentioned by him in *Athen. Mitth.* 1880, p. 40, which has remained unpublished for years in the National Museum at Athens. The head was part of a relief, but is broken away from the background. It is the head of a youth, whose wavy hair is confined by a double band about the head. In style it resembles the heads from the metopes of the temple of Zeus at Olympia, but shows more delicacy and refinement. In 1878 it was the only known Attic work resembling the sculptures of Olympia. Now it is but one of a series.

The Pythian Apollo in the Louvre. — In *R. Arch.* XL, 1902, pp. 196–199 (pl. vii), ARTHUR MAHLER discusses the statue of the Pythian Apollo in the Louvre (Clarac, 136, 1 R). In posture, shape of the head, and treatment of the hair it is Polyclitan; in treatment of the body, Praxitelean. The head is especially dependent upon the amazon of Polyclitus. Special similarity of the Apollo to the Dionysus of Tivoli and the Hermaphrodite of the villa Albani is pointed out. The Apollo is an example of the reciprocal influence of Argive and Attic art.

A New Stele from Athens. — In *J.H.S.* XXII, 1902, pp. 1–2 (1 pl.; 1 cut), A. S. MURRAY publishes a portion of a stele from Athens, recently acquired by the British Museum, and compares the figure of a youth upon it to the Heracles on a votive stele from Mt. Ithome, usually regarded as Polyclitan.

A Replica of the Aphrodite of Arles. — In *R. Arch.* XL, 1902, pp. 301–303 (1 pl.), ARTHUR MAHLER calls attention to a replica of the Aphrodite of Arles in the Louvre (Clarac, 173, 8 R; Froehner, *Notice*, No. 138; Klein, *Praxiteles*, p. 293). A drawing of this statue is found on pl. 11 *bis* of the album of the sculptor Pierre Jacques, Rome, 1572–1577, recently published by S. Reinach. The head of the statue is, however, not the same. The head drawn by Jacques is now on another statue in the Louvre (Clarac, 167, 4 R; Froehner, *Notice*, 44). The head now on the statue of Aphrodite is ancient, but neither this nor the head drawn by Jacques belongs to the figure.

Bronze Head in the Prado at Madrid. — In the *Boletin de la Sociedad Española de Excursiones*, X, 1902, pp. 25–28 (pl.), NARCISO SENTENACH publishes a bronze youthful male head in the Prado Museum. It was bought by Queen Isabella Farnese, at Parma (HUBNER, *Die Antiken Bildwerke in Madrid*, p. 94). A brief discussion of the styles of the chief Greek sculptors, especially of Praxiteles, Scopas, and Lysippus, leads to the conclusion that the head is a work of Praxitelean style, executed in the early years of the fourth century B.C.

The Barberini Faun. — G. HABICH suggests a new model for the restoration of the Barberini Faun at Munich, comparing it rather with a relief of the sleeping Polyphemus than with such figures as the bronze satyr in Naples. He finds that it gains greatly by being tipped somewhat farther back and toward the left side, by having the restored right leg extended farther from the body than at present, and by allowing both feet to project from the rock support. It must originally have been set into a natural rock background, out of doors. (*Jb. Arch. I.* XVII, 1902, pp. 31–39; 4 cuts.)

The Praying Boy of the Berlin Museum. — In *Röm. Mitth.* 1901, pp. 391–394 (2 pls.), E. LOEWY argues strongly for the connection of this bronze with the art of Lysippus, a relation that has been often doubted recently, or regarded as impossible of affirmation. He compares it particularly, by the aid of illustrations, with the Apoxyomenus and the resting Hermes of Herculaneum.

The Child with a Bird. — In *Jh. Oesterr. Arch. I.* IV, 1901, pp. 209–212 (4 half-tones), CARL HADACZEK seeks to find the original of the statue of a child holding a bird, which is in the Museo Chiaramonti (*Catalogue*, 1858, No. 110), in a sepulchral or votive figure, presumably of Attic workmanship and later than the fourth century B.C.

Wiping the Strigil. — In *Jh. Oesterr. Arch. I.* IV, 1901, pp. 151–159 (2 pls.; 7 cuts; 4 half-tones), P. HARTWIG publishes the statuette of an athlete in the Museum of Fine Arts in Boston. The hands of the figure are somewhat broken, but the *motif*, through a comparison with some figures on vases and gems, is shown to be that of wiping off the strigil with the finger. A statuette in the Vatican (Helbig, *Führer*, I² 26, n. 46), a statue in Florence (*Röm. Mitth.* 1892, pl. iii, pp. 81 ff.), and the bronze statue of an athlete found at Ephesus and now in Vienna are briefly discussed in their relation to the Boston athlete.

The Bronze Statues in Naples. — In *Jh. Oesterr. Arch. I.* IV, 1901, pp. 169–189 (14 half-tones; 6 cuts), OTTO BENNDORF discusses the large bronzes in the museum at Naples. Special attention is given to the bronze Ephebus found just north of Pompeii (*Not. Scavi*, 1900, pp. 584 ff.; *Am. J. Arch.* 1901, pp. 466 f.), and to the "Dancing Women." He shows that none of the bronzes should be considered originals, except some late and inferior pieces. The gist of the article is contained in the paradox "that the originals in the Naples collection of large bronzes are worthless from the point of view of the history of art and that those pieces which are valuable from the point of view of the history of art are not originals." At the time of the *virtuosi* of Herculaneum and Pompeii there was probably in Greece a trade in the reproduction of antiquities which has its analogy in the antiquarian trade of modern Naples.

The Aphrodite of Melos. — In *R. Ét. Gr.* XV, 1902, pp. 11–31, Étienne Michon publishes, with comments, a number of letters and records concerning the acceptance of the Aphrodite of Melos by the king and its entrance into the Louvre. A statue found February 3, 1827, in a niche near the spot where the Aphrodite was discovered, had an inscription (on a column on which the statue leaned): Ἀντιφάνης Θρασωμίδου Πάριος ἐποίει. It is probably identical with a statue, now in the Berlin Museum, representing a deceased man as a hero. In a second niche were found fragments of a statue with an inscription on the base: Ἐπιάναξ ὁ πατὴρ καὶ ὁ ἀδελφὸς Ὀνόμαρχος Ἀγησιμένην Ἑρμᾶι καὶ Ἡρακλεῖ. These discoveries were made by Theodore Xeno, a Dutch agent at Melos, who writes that he made excavations and found the "wall of the temple" at the spot where the Aphrodite was found.

Relief from the Sepulchre of a Rhodian Schoolmaster. — In *Hermes*, XXXVII, 1902, pp. 121–140 (1 pl.; 4 figs.), F. Hiller v. Gaertringen and C. Robert publish and discuss a relief found near Trianta (Ialysos) in Rhodes. It is incomplete at both ends. Originally it was probably set above the door of a tomb. Inscriptions read: Ἱερωνύμου τοῦ Σιμιλίνου Τλώιου and Δαμάτριος ἐποίησε. At the left Hieronymus is represented reading a scroll to a group of listeners. This scene resembles that of the mosaics supposed to represent Plato and his pupils (*Röm. Mitth.* XII, 1897, pp. 328 ff. etc.), and may have been a typical representation of a teacher and his pupils. The other scenes, separated from the first by a door-post, are in Hades, where Hieronymus appears beside Pluto and Persephone. A female figure with butterfly's wings is interpreted as Nemesis. Other figures represent the blessed and the condemned. The work belongs to the second century B.C. The inscription *I. G. Ins.* I, 141 may refer to this Hieronymus. In an appendix the Τλῶιοι are discussed. Τλῶιος may be the demoticum of Phoinix, a place on the mainland belonging to Rhodes. (See also *Arch. Anz.* 1902, p. 20, where the relief is published, with a summary of remarks by Hiller v. Gaertringen.)

Notes on Ancient Sculpture. — In *Gaz. B.-A.* 1902, pp. 139–160 (1 pl.; 18 figs.), S. Reinach publishes a series of notes under the title 'Courier de l'Art Antique.' He begins with remarks concerning the restoration of statues as performed in the sixteenth, seventeenth, and eighteenth centuries, with which he contrasts the "restitution" of ancient works inaugurated by G. Treu and carried on by others. Remarks are added relating to ancient copies, and the opinion is maintained that bronze statues were copied by means of moulds and casts, while marble and chryselephantine works were not copied in this way and therefore not so accurately. The "restitution" of the Nike of Paeonius with the aid of the Roman head in the possession of Miss H. Hertz (*Röm. Mitth.* IX, p. 162, pl. vii; Treu, *Olympia*, III, pp. 188–192) is described. Other statues and restorations discussed are the Zeus at Dresden (Treu, in *Festschrift für Otto Benndorf*, Vienna, 1898, pp. 99 ff.; pls. ii, iii), the Demeter recognized by Amelung (*Röm. Mitth.* XV, p. 181), the Kauffmann head of the Aphrodite of Cnidus, the sleeping satyr in Munich (Bulle, *Jb. Arch. I.* 1901, pp. 1 ff.), the Hera of Polyclitus (Waldstein, *J.H.S.* XXI, 1901, pp. 30 ff.; pls. ii, iii), the bronze youth found at Ephesus (*Jh. Oesterr. Arch. I.* 1901, p. 15), the Alexander from Magnesia (Wiegand, *Jb. Arch. I.* 1899, pp. 1 ff.; pl. ii), the Alexander

head now in Boston (*Mon. Antichi*, VI, pl. i), an Alexander in the Musée Guimet, a Roman portrait bust in the Stroganoff collection at Rome (*Mon. Mém. Acad. Insc.* VI, p. 149, pl. xiv), which probably represents not Caesar, but some Roman stoic, such as Domitius Corbulo; and finally an engraved mirror case in the British Museum (*J.H.S.* 1899, p. 317, pl. ii) is reproduced and described.

In the *R. Ét. Gr.* XIV, 1901, pp. 415–469 (18 figs.), HENRI LECHAT discusses thirty-two of the more interesting articles and groups of articles on Greek sculpture which appeared in 1901 and the last part of 1900. Summaries of all these articles have appeared in this JOURNAL with the single exception of one on Graeco-Buddhist sculptures (A. FOUCHER, *Mon. Mém. Acad. Insc.* VII, 1900, pp. 39–64; pls. v, vi). The sculptures there discussed show the great influence of Greek art in India in the two first centuries after Christ.

VASES AND PAINTING

Catalogue of Vases at Athens. — The eighty-fifth volume of the *Bibliothèque des Écoles Françaises d'Athènes et de Rome* is a catalogue of the painted vases in the National Museum at Athens, by M. COLLIGNON and L. COUVE. The vases are numbered consecutively from 1 to 1988. The general arrangement is chronological, the vases of primitive style being followed by those of geometrical style, Ionian and Corinthian style, black-figured vases, and so forth, and within the limits of this general arrangement various subdivisions are made; in the earlier part of the book with reference to the places where the vases were made or found, in the latter part with reference to their shapes. This careful and apparently accurate catalogue shows most clearly the great importance of the collection, and is at the same time a monument of the learning and industry of its chief author, Louis Couve, whose untimely death is much to be regretted. A supplementary volume is to contain indexes and plates of shapes. (*Catalogue des Vases peints du Musée Nationale d'Athènes*, par M. COLLIGNON et L. COUVE. Paris, 1902, Fontemoing, ix, 671 pp., 8vo.)

A Vase of Geometric Style. — In *B.C.H.* XXV, 1901, pp. 143–155 (8 figs.), M. LAURENT writes 'Sur un Vase de Style géométrique.' The vase is a small amphora of unusual shape, resembling a pithos, and belongs to the middle of the eighth century B.C. On one shoulder is a ship with eight rowers, which differs from the usual 'Dipylon' type, but closely resembles the Homeric vessels, with raised decks at the bow and stern and a block for stepping the mast in the centre. On the other side of the vase are two pugilists, and between them a tripod. Other examples of tripods on geometric vases are collected. The tripods were the prizes in the contests which are usually suggested by the accompanying representations, though in some cases they may be connected with religious rites.

Boeotian or Theran Amphorae. — A late geometric amphora once belonging to G. Finlay and now to the British School at Athens, is of the class called Boeotian, but came from Thera. As many other vases of the same fabric have been found there, it is probable that the class is really Theran, not Boeotian. (J. FF. BAKER-PENOYRE, *J.H.S.* XXII, 1902, pp. 74–75; cut.)

The Origin of the Swastika. — In *R. Arch.* XL, 1902, pp. 372–386 (7 figs.), S. REINACH publishes a Boeotian stamnos in the museum at Madrid

adorned with two storks and various geometrical patterns, among them two eight-legged 'swastikas.' The outer lines of these swastikas are double, giving the effect of open beaks. The possibility of the development of the swastika from representations of storks is discussed, as are the theories of Von den Steinen and Houssay who derive the swastika and the triskelon from the stork and the octopus respectively. The three-legged figure (triskelon) is derived by Von den Steinen from the cock. Primitive representations of animals are connected with totemism. Proofs of totemism in Greece are given.

New Evidence on the Melian Amphorae. — A large "Melian" amphora actually found in Melos and now at the British School in Athens is the sixth example of this isolated class. Among the shards found in the burial lot on Rheneia, to which the graves from Delos were transferred at the purification of the island in 426–425 B.C., there are fragments of several similar amphorae and of some hundreds of smaller vases of identical fabric, which strongly suggest that this ware is really Delian, even if made of imported clay. It is a direct descendant of the native Aegean polychrome pottery known chiefly at Phylakopi, independent of the contemporary geometric and Oriental influences. No complete vase beside the monumental amphorae has been found, but a small spherical bowl from Melos, now at the British School, has many of the characteristics of the ware. (J. H. Hopkinson and J. ff. Baker-Penoyre, *J.H.S.* XXII, 1902, pp. 46–74; pl.; 14 cuts.)

A Signed Proto-Corinthian Lecythus. — In *R. Arch.* XL, 1902, pp. 41–46 (2 figs.), F. B. Tarbell publishes a small proto-Corinthian lecythus in the Museum of Fine Arts in Boston (see *Am. J. Arch.* 1899, p. 574), with simple linear adornment and the inscription Πύρ (ρ)ος μ' ἐποίεσεν Ἀγασιλέϝο. The dialect and alphabet point to Chalcis, but the form of *gamma* is not known as Chalcidian. The inscription may be the work of a Chalcidian or an Athenian living in an alien community, or of an alien living at Chalcis. The date is the eighth century B.C. *Ibid.* pp. 47 f., C. D. Buck, in a note on the form Ἀγασιλήϝου, regards the digamma as an etymological ϝ, and says there is no reason to be surprised at its appearance in an inscription of such early date.

A Proto-Attic Vase. — Important fragments of a monumental amphora, found in an early burial ground at Cynosarges, show peculiarities in the treatment of flesh, eye, ear, etc., and in the use of engraved lines together with outline drawing and white-line detail, which place it near the beginning of the increasing series of early Attic vases, between Dipylon and established black-figured wares. The scenes are a sepulchral chariot group, a Heracles and Antaeus, — perhaps the earliest instance known, — and an animal frieze. The openwork handles, imitating metal, are especially elaborate. (C. Smith, *J.H.S.* XXII, 1902, pp. 29–45; 3 pls.; 1 cut.)

A Cyrenaic Cylix. — A new Cyrenaic cylix from Corneto has recently been acquired by the Berlin Antiquarium. The inner decoration, part of a frieze of warriors carrying the dead, shows the usual lack of relation between subject and space. While the form and ornament of these cylixes are Ionic, the instinct of the painter, narrative rather than decorative, is decidedly western, allied to the Corinthian. (E. Pernice, *Jb. Arch. I.* XVI, 1901, pp. 189–195; 1 pl.; 3 cuts.)

Eretrian Amphorae of the Sixth Century. — In Ἐφ. Ἀρχ. 1901, pp. 173–195 (pls. ix-xii), MARCEL LAURENT publishes three amphorae from Eretria. Two were found by Kourouniotes in 1898, one in 1889. All are large amphorae with lids. Two are slender, with relatively high feet; the third is nearly spherical. All are painted with black figures, on which red and white colors occur. The chief representation on one is the Judgment of Paris; on the second the combat of Heracles and Iolaus with the Hydra; on the third the marriage of Peleus and Thetis. Here the two chief figures are standing in a chariot. The vases are further adorned with rows of animals, geometrical figures, standing persons, and in one case a four-horse chariot, seen from the front. In style and technique these vases show Ionic traditions modified by Attic influence. They are the products of Eretrian manufacture.

Mythological Scenes on Vases in Berlin. — In *Jb. Arch. I.* XVII, 1902, pp. 53–59 (3 cuts), P. WEIZSÄCKER discusses the scenes on two vases in Berlin, an unsigned work of Amasis on which a woman wearing a garland is seized by two youths, — apparently the capture of Helen by Theseus and Perithous, — and one by Oltor and Euxitheos with two scenes which both belong to the story of the Trojan War, though they are not found in the same form in the *Iliad*. They are the contest over the body of Patroclus, — Ajax and Diomed against Aeneas and Hippasus, — and Achilles taking leave of Nestor while Iris, Amphilochus, and Phoenix are grouped about his chariot — evidently the departure for revenge upon Hector.

The Paintings of Scenes of the Eleusinian Cult. — In Ἐφ. Ἀρχ. 1901, pp. 163–174, A. N. SKIAS replies to the criticisms of I. N. Svoronos (*J. Int. Arch. Num.* IV, 1901, pp. 169 ff.), and defends his interpretation of the paintings representing scenes of Eleusinian cult (Ἐφ. Ἀρχ. 1901, pp. 1 ff.; cf. *Am. J. Arch.* 1902, p. 207). The white lines on the first plaque do not divide the painting into separate scenes; the similar figures are not intended to represent the same persons; the entire subject is a procession, not a dance. Further remarks of Svoronos in a later issue of the *J. Int. Arch. Num.* are briefly answered in a note.

The Originals of Pompeian Paintings. — In *Jh. Oesterr. Arch. I.* V, 1902, pp. 96–105 (5 figs.), F. WINTER discusses the paintings in one of the rooms of the "casa del citarista," which he thinks are derived from originals of the fourth century B.C. The painting representing Ares and Aphrodite (Helbig, *Wandgemälde* 323; *Ann. d. Ist.* 1875, tav. d'agg. B) is discussed in great detail. The seated sleeping servant is explained as Alectryon and the person looking in from the right, though regarded as an integral part of the original composition, is left unnamed. (See below, p. 481.) The chief reason for assigning the originals of these paintings to the fourth century B.C. is their resemblance to Attic sepulchral reliefs of that period.

The Gates of Hades. — On a "Megarean" bowl of black relief-ware in the British Museum is a representation of the Rape of Proserpine in two scenes, above ground and in Hades, which are separated by a stele marked ΕΥΣΕΒΩΣ. This represents the Ἅιδου πύλαι of classical and early Christian literature. (A. S. MURRAY, *J.H.S.* XXII, 1902, pp. 2–4; cut.)

Notes on Greek Painting and Vases. — In *R. Ét. Gr.* XIV, 1901, pp. 470–479 (1 fig.), H. LECHAT discusses the following articles, summaries of which have appeared in this JOURNAL: BLUEMNER, 'Die Gemälde des

Panänos am Throne des olympischen Zeus,' *Jb. Arch. I.* XV, 1900, pp. 136–144; E. Pottier, 'Le Vase de Cléomenés,' *R. Arch.* 1900, ii, pp. 181–203; F. Winter, 'Zu Euphronios,' *Jh. Oesterr. Arch. I.* III, 1900, pp. 121–132; F. B. Tarbell, 'A Signed Cylix by Duris, in Boston,' *Am. J. Arch.* IV, 1900, pp. 183–191; P. Gardner, 'A New Pandora Vase,' *J.H.S.* XXI, 1901, pp. 1–9; L. Deubner, 'Ἐπαύλια,' *Jb. Arch. I.* XV, 1900, pp. 144–154.

Studies of Greek Ceramics. — In *Gaz. B.-A.* 1902, pp. 19–36 (9 figs.), 221–238 (8 figs.), E. Pottier reviews Hartwig's *Die griechischen Meisterschalen der Blüthezeit* and Furtwängler and Reichhold's *Griechische Vasenmalerei*, only one number of which has appeared. The review contains many suggestive remarks, but the points upon which Pottier lays the greatest stress are the uncertainty of the exact meaning of ἐποίησε, the probability that the signature is a factory mark rather than the personal signature of an artist, and the importance of the potter in comparison with the painter. The vase-painters were not original artists, but skilful adapters of the designs of the mural painters, sculptors, and other real artists.

INSCRIPTIONS

Inscription of an Attic Phratria. — In Ἐφ. Ἀρχ. 1901, pp. 157–162, P. Kastriotes publishes a list of names with the heading Διὸς Φρατρίου Ἀθηνᾶς Φρα[τρίας]. The inscription is in the epigraphical museum at Athens. The characters are those of the early part of the fourth century B.C. The names are familiar Attic names.

An Attic Decree Restored. — In *B.C.H.* XXV, 1901, pp. 93–104, A. Wilhelm republishes an Attic inscription in the Louvre. The stone was found near Cape Zoster on the site of Halae, and formed part of the Choiseul-Gouffier collection. It has been published several times, but with no satisfactory explanation, and Koehler (*C.I.A.* II, 571) has declined to attempt a restoration. Wilhelm reaches the following text: [Ε]ὐθήμων ε[ἶ]πεν· ὅπως ἂ[ν τά τε κοινὰ σᾶ] | ἦι τοῖς δημόταις κα[ὶ τὰς εὐθύνας δι]|δῶσιν οἱ δήμαρχοι κα[ὶ οἱ ταμίαι, δεδ]|όχθαι τοῖς δημόταις [τὸς δημάρχος κ]|αὶ τὸς ταμίας τὸν λόγ[ον τῶν λημμάτω|ν] καὶ τῶν ἀναλωμάτων ἐ[μβάλλεν ἐς τὴ|ν] κιβωτὸν κατὰ τὸν μῆν[α ἕκαστον, ἐπε|ι]δὴ κ[α]ὶ οἱ ἐπὶ Ναυσιγέ[νος ἄρχοντες | α]ὐτ[ο]ὶ ἐθελονταὶ ἐμβά[λλοσι κατὰ μῆ|ν]α τ[ὸ]ν [λ]όγον· τὰς δὲ εὐθ[ύνας διδόναι] | τῶι [ὑ]στέρωι ἔτει πρὸ [τοῦ Μεταγειτνι]|ῶνος μηνὸς ἐκ τῶν ἐκ [τῆς κιβωτοῦ λόγ]|ων, ἐξ ἄλλων δὲ μή· στῆ[σαι δὲ στήλην ἐν] | τῆι ἀγορᾶι ἀναγρά[ψαντας τόδε τὸ ψή|φ]ισμα· ἐξορκούτω [δὲ ὁ δήμαρχος τὸν ε|ὔ]θυνον καὶ τὸς πα[ρέδρος εὐθυνὲν κα|τ]ὰ τὸ ψήφισμα τὸ ἐ[ν τῆι ἀγορᾶι ἀναγε|γ]ραμμένον· ἐὰν δὲ [μὴ ἐξορκώσηι αὐτο|ὺς] καὶ μὴ ἐξέλωσι[ν τὴν εὔθυναν κατὰ | τόδ]ε τὸ [ψ]ή[φι]σ[μα κ.τ.λ. It is therefore a decree of the deme of Halae, passed in the year 368–367 B.C., providing for the filing of a monthly statement of accounts by the demarchs and treasurers, and for annual εὔθυναι on the basis of these monthly balances.

An Inscription in Honor of Asandrus. — In the *Annual of the British School at Athens*, No. VII, Session 1900–01, pp. 156–162 (facsimile), Adolf Wilhelm shows that an inscription of the Finlay collection (*C.I.A.* II, 410 and IV, 2, p. 109, 410) now belonging to the British School at Athens, and an inscription in the British Museum (*C.I.G.* 105, *Greek Inscriptions in the British Museum*, xiv, *C.I.A.* II, 234, Dittenberger, *Sylloge*², 166) are parts of one inscription in honor of Asandrus, son of the Agathon who was made

governor of Babylon by Alexander the Great in 331–330 B.C. The equestrian statue mentioned was to be set up by Asandrus himself and the inscription was cut at his expense.

The Worship of Bendis at the Peiraeus. — In *Jh. Oesterr. Arch. I.* V, 1902, pp. 127–139, A. WILHELM publishes an inscription from the Peiraeus (mentioned *Jh. Oesterr. Arch. I.* 1898, Beiblatt, p. 46; *Rhein. Mus.* 1900, p. 503; Hartwig, *Bendis*, p. 27) relating to the procession of the Thracians in honor of Bendis. The archon, Polystratus, is unknown, but must be assigned to about the middle of the third century B.C. The temple of Bendis was near that of Asclepius, on the slope of Munichia. Many details are discussed.

Two Decrees of the Alabandians. — In Ἐφ. Ἀρχ. 1901, pp. 147–158, ADOLF WILHELM republishes with new readings the inscription *C.I.G.* II, p. 1018, 2152[b] and the one published by Papabasileios, Ἐφ. Ἀρχ. 1901, p. 90 (cf. *Am. J. Arch.* 1901, p. 71). The first was found at Carystus, the second at Chalcis. Both are decrees of the Alabandians. The second grants rights not to any class of Alabandians, but to citizens of some other place, probably Chalcis. The first inscription was formerly supposed to be a decree of the Alexandrians of the Troad. Both are of Roman times.

The Troezenian Inscription concerning Damages. — In *Sitzb. Sächs. Ges.* LIII, 1901, ii, pp. 21–30, R. MEISTER republishes and discusses the inscription from Troezen discovered and first published by PH. E. LEGRAND, *B.C.H.* XXIV, p. 190, No. 5. Meister gives text, translation, and grammatical and exegetical commentary. His results differ little from Legrand's. The subject of the decree is the manner in which those persons shall be reimbursed who have suffered loss in conflicts between Troezen and some other town with which peace had now been made.

The Polyzalus Inscription at Delphi. — At the January meeting of the Berlin Arch. Gesellsch. O. Schroeder proposed to restore the first line of the Polyzalus inscription, which is certainly the dedication of a quadriga, whether that of the extant charioteer or not, as *μνᾶμα κασιγνήτοιο* Πολύζαλος *μ' ἀνέθηκεν*. The name being in an erasure, it is clear that Polyzalus was not the originator of the gift, but inherited it through the death of Gelo in 478 B.C., just before it was to have been set up. (*Arch. Anz.* 1902, 1, pp. 11–12.)

Delphic Accounts and Chronology. — In *B.C.H.* XXIV, 1900, pp. 463–509 (1 pl.; 1 fig.), E. BOURGUET continues his publication of 'Inscriptions de Delphes' (see *Am. J. Arch.* 1901, p. 344), discussing 'Les Comptes sous Caphis et sous Theon. — La Chronologie delphique sous Alexandre.' The two texts belong to the same series as the accounts of the *ταμίαι* under Damochares and Dion already published, and Bourguet promises a study of the financial administration of the sanctuary during the entire period. Both texts cover the entire year, and show the balance on hand at the beginning, the receipts and expenditures, and the new balance for both autumn and spring sessions of the Amphictyonic Council. Under Theon, however, the record is much fuller, though the stone is by no means so complete. The latter part of the article is a discussion of the chronology of the Delphian archons of the time of Alexander, with special reference to the dates proposed by Homolle (*B.C.H.* XXII, 1898, pp. 612–617; cf. *Am. J. Arch.* IV, 1900, p. 533). Bourguet's arrangement is based upon a minute examination of the lists of the hieromnemons, of which he gives a table covering the

archonships of Dion, Lykinos, Bathyllos, Caphis, Charixenos, and Theon. Of especial importance are the names of the Thessalians and the representatives of Alexander. Starting with Damoxenos in 338–37, he gives the following list: 337–36, ———; 336–35, Dion; 335–34, Etymonidas; 334–33, Thebagoras; 333–32, Lykinos; 332–31, Bathyllos; 331–30, Caphis; 330–29, Charixenos; 329–28, ———; 328–27, Theon; 327–26, Eribas; 326–25, Pleiston; 325–24, Euarchidas; 324–23, Eucritos; 319–18, Maimalos. From Eucritos to Maimalos the list is already assured. The vacant year 337–36 is to be assigned to Ornichidas, and 329–28 to Cleodamas or Phainis. In conclusion three fragments are published, to which the preceding investigation permits approximate dates to be assigned.

Renting of Temple Property at Delphi. — Th. Homolle publishes in *B.C.H.* XXV, 1901, pp. 105–142 (1 pl.), a series of fragmentary inscriptions relating to the receipts from the temple properties at Delphi. One of these is the lost inscription originally copied by Dodwell (*C.I.G.* 1690; *S.G.D.I.* 2562), which has recently been recovered, and another is almost identical with it, so that a complete text is easily obtained. This is supplemented by other fragments, and it is shown that we have to do with documents of the archonships of Theolytos and Caphis. It seems necessary to modify the list of archons proposed by Bourguet (see above), by placing Theolytos in 332–31 B.C., Lykinos and Bathyllos in the preceding years, and omitting Thebagoras, or Thebagoras and Etymonidas, if the two cannot be separated. The inscriptions give only the names of the lessees, and the rent paid for each piece of land or house. The properties are designated by the names of the original owners or perhaps of the first lessees. A comparison with Delian inscriptions shows that the rents at Delphi were much lower, and it seems probable that we have only a partial list of the tenants of the god. Among the lessees are two cities, Echinos and Larisa, which seem to have rented houses for the accommodation of their pilgrims. Homolle publishes a Delphian inscription showing that the Thebans also had such a house.

Unpublished Thessalian Inscriptions. — In Ἐφ. Ἀρχ. 1901, pp. 123–144, G. D. Zekides publishes thirty-one inscriptions, chiefly from Larisa. They are for the most part fragmentary and unimportant. Several are from tombstones. The longest inscription is a deposition concerning some land, and contains a number of new names of places. Another relatively long fragment (thirty-two lines) has to do with a lawsuit and mentions the theatre. Several new names occur in these inscriptions.

Apollo Kendrisos and Apollo Patrous in Thrace. — In *R. Ét. Gr.* XV, 1902, pp. 32–36, Th. Reinach publishes an inscription from Philippopolis: Ἀπόλλωνι | Κενδρισῷ Βίθυς | Κότυος ἱερεὺς | Συρίας Θεᾶς | δῶρον ἀνέ|θηκεν. This proves the existence of a Thracian deity, Kendrisos, identified with Apollo, whose festival has been known from inscriptions on coins. Other inscriptions published are a tombstone and a dedication of a statue of Hadrian from Philippopolis. In the dedication to Gordian and his wife (Dumont-Homolle, No. 61, p. 346) the name of the propraetor may be restored Πο. Ναματιανοῦ. The epigram Dumont-Homolle No. 62, 20, p. 362 (Cougny, *Anth. Pal.* III, p. 587, No. 128[b]) is published from new squeezes. In l. 3, πατρῷος is an epithet of Apollo. The copies and squeezes of these inscriptions were sent by Mr. Tacchella, of the museum of Philippopolis.

Note on a Thracian Inscription. — In *B.C.H.* XXIV, 1900, p. 574, G. SEURE adds a note to his article on the continental possessions of the Samothracian Deities (cf. *B.C.H.* XXIV, 1900, pp. 147–159; *Am. J. Arch.* V, 1901, p. 337). The inscription published by Papageorgiou is the same as the second published by Seure. The stone is now in the Museum at Constantinople. The exact place of discovery, the dimensions, and the forms of the letters are given.

The Oldest Parian Inscription. — In *Jh. Oesterr. Arch. I.* V, 1902, pp. 9–13, F. HILLER V. GAERTRINGEN publishes in facsimile a fragmentary inscription from Paros, which he reads with conjectural restorations: [Ἀφροδ]ίτης μ' Ἐ[λπις ἔγραφ'] Εὐπάλω[ι χά]ριν φέ[ρω]ν. The rough breathing has the form ⊟ and the inscription may be assigned to the seventh century B.C.

The Marmor Parium and Archilochus. — In *B. M. Soc. Ant. Fr.* 1901, pp. 138–141, A. HAUVETTE calls attention to the fact that the mention of Archilochus in line 48 of the Marmor Parium is the result of a restoration. The restorations heretofore proposed are impossible. He proposes ἀφ' οὗ [Ἀρχίλοχ]ο[ς το|ῦ Τελεσικλέους ὁ ποιητὴς ἐφάνη, but considers even this doubtful.

An Inscription from Tenos. — In *B.C.H.* XXIV, 1900, p. 614, HILLER VON GAERTRINGEN states that the inscription published by Latichew in *B.C.H.* VII, 1883, p. 247, and suspected by him to have come from Delos, is from the sanctuary of Poseidon on Tenos. The stone, which is now in Athens, shows that line 4 should be restored to read τὸ ἱερὸν τοῦ Ποσειδῶνος καὶ τᾶς Ἀ]φιτρίτας, etc.

Notes on Inscriptions. — In *B.C.H.* XXIV, 1900, pp. 524–531, E. DRAGOUMIS publishes two 'Notes Épigraphiques.' I. 'Un Hermès Στροφαῖος en Crète,' deals with the inscription (*B.C.H.* XXIV, 1900, pp. 241–145; cf. *Am. J. Arch.* V, 1901, p. 342) from Crete which Demargne interpreted as a dedication to Cyparissus. A different division of the text shows that it is addressed to Hermes by Cypharis, son of Siphas. Hermes is here honored as στροφαῖος, and the heading should be read Ἑρμῇ Πυλοστρόφῳ. The ceremonies connected with the dedication of such a statue or altar at the door of a house are briefly discussed, and the concluding lines of the inscription interpreted as mentioning the usual offerings. II. Suggestions on the text and interpretation of the epitaph from Acraephiae published by Perdrizet (*B.C.H.* XXIV, 1900, pp. 70–74; cf. *Am. J. Arch.* V, 1901, p. 337).

GENERAL AND MISCELLANEOUS

Ancient Corinth. — In *Records of the Past* (Washington), I, 1902, pp. 33–44, 74–88, A. S. COOLEY gives the first connected description of the American excavations at Corinth. The article is illustrated with many photographs, cuts, and an elaborate plan. The importance of these excavations, the progress of which has been recorded in numerous reports in this JOURNAL, is made clearly evident.

Carpathus and Cimolus. — In the *Bulletin de la Société Royale Belge de Géographie* XXV, 1901, pp. 237–288, HENRY HAUTTECŒUR describes the island of Carpathus, its geology, its products, and its inhabitants, giving a brief history of the island in ancient and modern times. *Ibid.* pp. 350–366, the same writer treats of the island of Cimolus. Both articles contain notes and observations on the antiquities of the islands.

The Zakro Sealings. — Nearly a hundred and fifty seal-types, comprising cult-scenes, monsters, animals, etc., from clay impressions found at Zakro, Crete, are published by D. G. HOGARTH in *J.H.S.* XXII, 1902, pp. 76–93; 5 pls.; 33 cuts. They are apparently contemporary with the Mycenae and Vaphio burials and with Mycenaean Cnossus. The numerous variations of types had the practical purpose of individualizing the seals rather than an artistic motive. The great variety of winged figures suggests a native origin for this feature of archaic Greek art.

An Allusion to Mycenaean Script in Plutarch. — In *Cl. R.* 1902, p. 137, L. R. FARNELL thinks that Plutarch (*de genio Socratis*, C. 5, p. 575 E) refers to Mycenaean script when he mentions "a bronze tablet with letters of wonderful antiquity," which could not be read, but were "very like the Egyptian" letters, which was found in the tomb of Alcmene near Haliartus in the fourth century B.C.

The Gong at Dodona. — The numerous proverbial and other references to the sounding bronze of Dodona appear to go back to two epochs. At first the sanctuary was enclosed only by a continuous row of votive tripods, through which a resonant vibration would pass from either end. Later, when a real wall was built, two columns at the entrance supported a small cauldron and a bronze figure holding a whip with metal tags, which struck the bowl when moved by the wind. The sound, originally prophylactic, came to be regarded as also oracular. All the details, whip, columns, etc., as well as the bronze, seem to have had a prophylactic meaning. (A. B. COOK, *J.H.S.* XXII, 1902, pp. 5–28; cut.)

Some Monuments at Delphi. — At the March meeting of the Berlin Archaeological Society, POMTOW discussed the position and history of the monuments along the Sacred Way in the southeast corner of the *temenos* at Delphi. He puts the Corcyraean Bull, the Arcadian Heroes, Lysander and the Spartan Admirals, and the semicircle of Kings of Argos, along the northern or right side of the road on entering; the Wooden Horse, the Marathon monument, the Seven against Thebes, Amphiaraus, and the Argive Epigoni along the south side. (*Arch. Anz.* 1902, pp. 14–20; plan.)

The Gorgons on the Omphalos. — In *Hermes*, XXXVII, 1902, 258–267 (6 figs.), F. STUDNICZKA shows by archaeological proofs that the reading in Euripides' *Ion* 224 is impossible. He proposes, with the assent of C. Robert, as a possible restoration of the passage:

> στέμμασί γ' ἐνδυτόν, ἀμφὶ δὲ γοργὼ
> ⟨χρυσοφαέννω Διὸς οἰωνώ.⟩

The gorgons have no place on or beside the omphalos.

Thymele and Skene. — In *Hermes*, XXXVII, 1902, pp. 249–257, W. DÖRPFELD replies to Bethe's article, 'Thymeliker und Skeniker,' *ibid.* XXXVI, pp. 597 ff., and explains θυμέλη as "foundation," especially the foundation of an altar. He shows how this meaning is applicable in all passages where the word occurs. In dramatic performances in ancient times the σκηνή served as background, and in other performances those who took part were grouped on or about the θυμέλη, hence the performers and the performances were called *scenic* and *thymelic*.

The Silver Rhyton from Tarentum. — In *Jh. Oesterr. Arch. I.* V, 1902, pp. 112–123 (2 pls.; 10 figs.), A. PUSCHI publishes the silver rhyton

in Trieste (*R. Arch.* 1901, II, pp. 153 ff.; cf. *Am. J. Arch.* 1902, p. 215) and a bronze oenochoe, also from Tarentum and now in Trieste, adorned with vines, a palmette, and griffins finely executed in relief. Other vessels from Tarentum are described. The rhyton from Kertsch, now in St. Petersburg, and the similar one in Sophia are published. The style of the Tarentine rhyton is regarded as Attic, and the interpretation of the relief by reference to any local Tarentine myth is rejected. FRANZ WINTER (*ibid.* pp. 124–127) connects the Tarentine rhyton with the Ionic school of the second half of the fifth century B.C.

Genre Subjects in Early Greek Terra-cottas. — In *B.C.H.* XXIV, 1900, pp. 510–523 (3 pls.; 3 figs.), E. POTTIER discusses genre subjects in archaic terra-cotta figurines. He first describes nine examples acquired in recent years by the Louvre. Two of these are groups; one from Cyprus, of a very primitive character, shows a number of women washing at a trough; the other four women kneading bread to the music of a double flute. The others are single figures. Nos. 3 and 4 are women cooking; No. 5, a woman preparing grain in a mortar; No. 6, a woman carrying a child; No. 7, a man playing on the lyre; No. 8, a man writing on a tablet; and No. 9, a kneeling woman rubbing the grain on a slab. The first group belongs to the Hissarlik period, and closely resembles the groups attached to many early Cypriote vases. Such subjects are chosen in the belief that the life of the dead is in need of comforts which these figures can supply. No such groups have been found in continental Greece until the Dorian period. The group with the flute-player, and also the single figures, belong to the sixth or perhaps the first half of the fifth century B.C. Similar genre figures are common in Egyptian tombs of the fifth and sixth dynasties, but these are too early to have influenced the Greeks. It is possible, however, that, though they were no longer used with a religious meaning in the tombs, they were still common in Egyptian houses, and thus became known to the Greeks. Certainly many of the Greek figures, like No. 9, are obvious imitations of Egyptian types. With the introduction of more spiritual conceptions as to the future life in the fifth century these figures gradually pass away, and when they reappear in later times it is merely as picturesque or comic subjects without any religious significance.

Mirrors with Reliefs. — The mirror published by de Ridder (*Mon. Mém. Acad. Insc.* IV, p. 100) represents not Eros, but Nike, who had just finished a game with astragali, two of which are lying on the ground at her side. The woman crouching on one knee is a type found on vases of the fifth century, and the astragal player seems also an invention of the same period; perhaps the original is to be found in the Νέκυια of Polygnotus. This mirror is also of interest because of the care with which the artist has represented the ground of the court in which the goddess is supposed to be playing. Such indications of the surroundings are rare in Greek art before the Alexandrian period, but a small group of mirrors with decoration in relief forms an exception. One of these is the double cover (Ἐφ. Ἀρχ. 1893, pl. 15) with Aphrodite on the swan on one side, and a goddess on horseback riding over the sea on the other. Another example is a double cover with Dionysus and Ariadne on one side, and on the other Aphrodite with Eros on her lap. These are the only known mirrors with double covers, and both were found in Eretria. The beauty of the reliefs makes it

hard to attribute them to an Eretrian workman, and the Athenian origin seems confirmed by their resemblance to a single cover found at Kaphiarapi in Attica. All show a strong likeness to the vases of the end of the fifth century, with scenes from the cycles of Aphrodite, Eros, and Dionysus, and must be dated in the same period. The museum at Athens also contains three other mirrors of a somewhat later date, decorated with applied reliefs (*reliefs découpés*). The emblema of one is a seated mellephebic Eros, on another is represented Aphrodite teaching Eros to draw his bow, and the third has a conventional group of a seated man and woman on either side of a herm. This mirror is remarkable for its size, as it measures 20 cm. in diameter. (P. Perdrizet, *B.C.H.* XXIV, 1900, pp. 348–357; 4 pl.)

Letters of Fauvel. — In *B. M. Soc. Ant. Fr.* 1900, pp. 240–245, H. Omont publishes extracts from letters written by Fauvel to Count Choiseul-Gouffier between 1787 and 1806. They are now in the Bibliothèque Nationale. They contain lists of sculptures shipped from Athens by Fauvel, and copies of several inscriptions published in Froehner's *Inscriptions grecques*. One extract contains severe criticism of the conduct of Lord Elgin and the English sailors in removing sculptures from the Parthenon and the Erechtheum.

The Sematography of the Greek Papyri. — The abbreviations used in the Greek papyri, especially the non-literary documents in the British Museum, from the Ptolemaic times down through the Roman and Byzantine periods, have been studied by F. W. G. Foat, who concludes that the symbols were seldom or never borrowed from an arbitrary short-hand system, but were naturally developed from cursive writing, as that had itself come from uncial and epigraphic letters. (*J.H.S.* XXII, 1902, pp. 135–173.)

ITALY

ARCHITECTURE

Houses at Pompeii. — August Mau supplements his description of the excavation of the Temple of Venus Pompeiana (*Röm. Mitth.* 1900, pp. 270 ff.) with that of a number of private houses in Reg. V. ins. 4–6. Some are of a considerable degree of importance, and their decorations are treated in detail with the help of half-tone illustrations. One contained, with a representation of Micon and Pero (cf. Helbig, 1376), a Latin epigram of seven lines, which Buecheler (*Rhein. Mus.* 1901, p. 156) and others have tried not very successfully to restore. (*Röm. Mitth.* 1901, pp. 283–365; 8 figs.; 1 pl.)

A Monument of Elagabalus. — In *Röm. Mitth.* 1901, pp. 275–282 (pl.), F. Studniczka describes and discusses a pilaster-capital of marble in two pieces, one of which was discovered near the temple of Castor in the Roman Forum in 1870–1872 (see Wissowa, *Ann. d. Ist.* 1883), the other amid the ruins of the Regia in 1899. The capital is richly decorated with emblematic figures, and is important as the only plastic memorial of the years 219–222 A.D., apart from coins and portraits of doubtful authenticity. It belonged to a bounding portico of the temple erected by the emperor, and now rests, the two parts reunited, on the foundation of the Arch of Augustus in the Forum.

SCULPTURE

Heads from the Baths of Caracalla. — In *Röm. Mitth.* 1901, pp. 372–381 (2 figs.; 2 pls.), L. SAVIGNONI republishes in better form than in *Not. Scavi*, 1901, pp. 248 ff., two marble heads recently found in the Baths of Caracalla at Rome, one of Asclepius, the other of a youth. The former is probably from a Greek original in bronze of the first half of the fifth century. The latter is also a good copy of a Greek original of perhaps the middle of the fourth century, and might possibly be an Apollo. Both heads are now in the Museum of the Baths of Diocletian.

Hymenaeus on the Altar of Ostia. — KARL HADACZEK, in *Röm. Mitth.* 1901, pp. 395–396, interprets the figure of the boy standing to the left of Venus on the Altar of Ostia (*Not. Scavi*, 1881, pl. 2; Helbig *Fuhrer* [2] II, p. 206), and encircled by her left arm, as her son Hymenaeus, who holds the marriage-torch in his left hand, and in his right grasps a corner of Venus's mantle.

The Arch of Trajan at Beneventum. — In the *Transactions of the American Philological Association*, XXXII, 1901, pp. 43–63, ELMER T. MERRILL considers the interpretation of the reliefs of the Arch of Trajan in view of the articles by Petersen, Domaszewski, and Frothingham, as well as the works by earlier writers. The main points of the author's views are as follows. The main reliefs encircle the arch in three bands of four reliefs each, which proceed chronologically from left to right, and from the top downward. The main face of the arch is the one toward the city, and with it the interpretation should begin. The reliefs of the attica on this side show the departure of Trajan for the second Dacian War, those on the other side his reception by the gods of the Danube lands, and the erection of Dacia into a Roman province. The gate through which Trajan leaves the city is apparently the Porta Capena, represented with the adjacent aqueduct and the Temple of Honor and Valor. The river-gods in the last relief of the attica are probably the Tibiscus and the Alutus. Of the reliefs of the middle tier, the first depicts the colonization of Dacia by veterans from five of Trajan's legions, symbolized by the five eagles on the *uexillum* carried by the *uirtus legionum*. In the second relief Trajan is assuring the grain supplies of the city, and the welfare of the *tribus frumentariae*, who are represented by the three male figures. The wreathed Hercules is the *Hercules Pompeianus* of the temple on the site of S. Maria in Cosmedin. The reliefs of the lower tier refer to the eastern campaign. In the first, the *uota pro itu ac reditu*, the togated figure with the mural crown and the wreathed spear probably represents the veterans. The second relief depicts the entry of Trajan into Antioch, escorted by the governor of Syria, and the third the submission of the king of the Caucasus region. In this relief appears *Iuppiter Lapis*, as guardian of oaths. The last relief represents the rejection of Parthamasiris, of which only a brief account had arrived in time to be recorded in imaginary form on the arch. Of the reliefs of the arcade, one is the *congiarium*, where Roma is recommending to the emperor's bounty the *tribus*, depicted by the three women in mural crowns. In the other relief, of the imperial sacrifice, the Populus is represented by the youthful figure at the left of the bearded Senatus. Numerous other details are specified and supported by argument.

Mars Ultor on the Breastplate of the Augustus from Prima Porta. — In *B. M. Soc. Ant. Fr.* 1900, pp. 214–219, E. MICHON interprets the scene in the middle of the breastplate of the statue of Augustus from Prima Porta as a symbolic representation of the return of the standards lost by Crassus. The beardless figure receiving the standard is Mars Ultor. This god is usually bearded, because he was so represented in the temple erected by Augustus in 2 B.C. Here he is beardless, probably in imitation of the statue in the temple on the Capitol erected by Augustus in 20 B.C. The animal at his feet is a wolf.

Two Mithraic Reliefs. — In *R. Arch.* XL, 1902, pp. 1–13 (pl. i; 2 figs.), FRANZ CUMONT publishes a relief in Modena and a fragment in Mannheim. Both were found, apparently, in Rome. The Modena relief, of good workmanship and excellent preservation, probably belongs to the second century after Christ. Mithra is represented as a beautiful youth with hoofs for feet, wearing a lion's head upon his breast, and with a serpent twined about him. He is surrounded by the signs of the zodiac, and marks of the four chief winds occupy the corners of the slab. Mithra, the god of Time, is discussed in his relations to astronomical phenomena and to other gods. The second monument is carved on both sides. On the front is a small part of a representation of Mithra slaying the bull; on the back a fragment of the sacred banquet.

Dacians before Trajan. — The men in Dacian costume with their hands crossed behind their backs, who appear in the final scene of the first Dacian War on the column of Trajan (Cichorius, pl. liv, Fröhner, pl. 103), are Dacian envoys, who, according to Dio, LXVIII, 10, 1, had their hands joined in the manner of captives. (E. GROAG, *Jh. Oesterr. Arch. I.* V, 1902, Beiblatt, coll. 39–42.)

The Slave with a Lantern. — In *R. Arch.* XL, 1902, pp. 392–397 (3 figs.), J. DÉCHELETTE publishes a statuette in the National Museum at Rome. A child slave is represented who has fallen asleep as he sits holding a lantern. The original was probably Alexandrian. Two other types of a slave with a lantern are a small bronze from Herculaneum and some moulds and the like from the factory of Lezoux. In both of these the slave is full grown, though still young. The bronze from Herculaneum represents him asleep, the Gallo-Roman pottery as awake and alert.

The Head of Constantine from Nisch. — The head of Constantine found at Nisch (*Am. J. Arch.* 1902, p. 56) is published by E. MICHON, in *B. M. Soc. Ant. Fr.* 1901, 124–130 (pl.), who expresses himself in favor of the identification with Constantine. The cameo in Belgrade, ascribed by Furtwängler, *Die Antiken Gemmen*, III, p. 456, to the time of Augustus, may belong rather to Constantine.

Equestrian Divinities. — In *R. Arch.* XL, 1902, pp. 227–238 (pl. viii; 11 figs.), S. REINACH publishes two bronze statuettes from Alexandretta, now belonging to the British Museum, which represent a male and a female divinity each seated on a horse. These deities are probably Asiatic. The work is not earlier than the second century after Christ. A marble group from Sandiklu, in Asia Minor, representing a male and a female divinity seated on one horse, and nine representations of Epona are published.

Portrait of the Emperor Julian. — In *R. Arch.* XL, 1902, pp. 288–291 (5 figs.), S. REINACH publishes, from *L'Éclair* of February 14, 1902, the

substance of a discourse by E. BABELON before the Académie des Inscriptions. In this an attempt is made to prove that the so-called Julian of the Louvre is really a portrait of Julian, and that the bust at Acerenza is not. Reinach maintains the opposite view.

PAINTING

Alectryon. — In *Hermes*, XXXVII, 1902, pp. 318–320, C. ROBERT explains as Alectryon the male figure visible in the doorway represented in the Pompeian painting of the amour of Ares and Aphrodite published by Mau, *Röm. Mitth.* XVI, 1901, p. 304, fig. 3. (See above, p. 471.)

Ancient Book Illustration. — A little-known collection of pseudo-antique Latin medical writings dating from the fourth to the sixth century after Christ, of which more than a dozen mediaeval copies are known, has colored illustrations, both text-pictures and less technical full-page compositions, which are quite different from the work proper to the period in which the collection was made and evidently preserve the genuine ancient style of book-illustration. There are no elaborate initials or borders, the backgrounds are natural scenes or atmospheric tints, and the colors as a whole subdued and harmonious. Portraits and views of places have a formal architectural setting. The original collection was probably west-Roman, but followed eastern compositions in many parts, both of text and of illustrations. (G. SWARZENSKI, *Jb. Arch. I.* XVII, 1902, pp. 45–53; cut.)

INSCRIPTIONS

The Early Inscription in the Forum. — In the Proceedings of the *Soc. Ant.* XVIII, No. 2, pp. 392–409, E. C. CLARK discusses the "niger lapis" and other early remains found in the Forum, with especial attention to the archaic inscription. He regards the script as 'Graeco-Etruscan,' and ascribes the same character to the marks on the 'Servian' wall, which he maintains is pre-republican. He suggests that the inscription is "a surviving remnant of the tables of stone set up at the beginning of the Republic, usually dated 509 B.C." by the pontifex Papirius.

GIACOMO TROPEA has published a fourth pamphlet on the discussions relating to the archaic inscription of the Forum (*La Stele arcaica del Foro Romano, Cronaca della discussione, Ottobre*, 1900–*Agosto*, 1901, Messina, 1901). In this he discusses the numerous articles on the inscription which appeared within the time mentioned. A summary of this pamphlet and of a monograph on the inscription by A. LUDWIG (privately printed, Prague, 1901), is given by KELLER, *Berl. Phil. W.* February 15, 1902.

Lex de Imperio Vespasiani. — Scott, Foresman & Company of Chicago have published as the first of their series of *Dissertationes Americanae*, a dissertation entitled *Lex de Imperio Vespasiani* by FRED B. R. HELLEMS, who gives text and translation of the bronze inscription in the Capitoline Museum (*C.I.L.* VI, 930), discusses the opinions of various scholars, and concludes that the law conferred the *imperium proconsulare* as well as the *tribunicia potestas*. The date assigned is early in January, 70 A.D.

The Praetor L. Cornelius Pusio. — In the *Revue des Études Anciennes*, IV, 1902, pp. 145–147, H. DESSAU discusses an inscription published in *B. Ac. Hist.* XXXIX, p. 308: *Martiali* | *L. Corneli* | *Pusionis* | *ser* Another inscription (*Röm. Mitth.* 1892, p. 199; *Not. Scavi*, 1893, p. 194) mentions L.

Cornelius Pusio, whose portrait is also preserved (*Röm. Mitth.* 1892, pl. vi). He was a Spaniard of eminence. An inscription from Ampurius, published *B. Ac. Hist.* XXXVI, p. 497, reads: *Appio Claudio | Pul.* This refers to the Appius Claudius Pulcher, who was governor of Spain after his consulship of 38 B.C.

A Latin Graffito at Delos. — In the *Revue des Études Anciennes*, IV, 1902, pp. 88–89, P. Perdrizet discusses a *graffito* discovered by Couve at Delos and published by Rostovtsew (*B.C.H.* 1896, p. 392): *Valeri, Nerius uneo igni sua, Augias.* Delos was destroyed in 87 B.C. The word *unio* (here *uneo*) was invented between 112 and 106 B.C. (Pliny, *H.N.* IX, 59). Hence the *graffito* is dated within about twenty years.

Inscriptions from Bulgaria. — In *B. M. Soc. Ant. Fr.* (*Mémoires*, LX, 1899, published in 1901), pp. 339–381, L. Poinssot discusses inscriptions from Bulgaria. One from Arcer (Moesia Superior) is a dedication to Jupiter Dolichenus, published *R. Arch.* 1900, i, p. 418. New readings add little to the interpretation. A second inscription from Arcer is a dedication to Hercules Invictus. This form of Hercules is a god of healing, no doubt derived from a local deity. Such inscriptions are found especially where Roman legions were posted. This Hercules is found associated with Esculapius. Perhaps his cult has some connection with the cult of Mithras, and it may have gained popularity in the early third century as a form of flattery of Septimius Severus. It seems to be a good example of syncretism. Other inscriptions published are dedications from Kutlovitsa (Moesia Inferior), Gaoureni (Moesia Inferior), Orechovitsa and Nicup (Moesia Inferior). From Nicup comes an inscribed boundary stone which marked the boundary of Thrace and Moesia. It is dated under Trajan, 136 A.D. A fragment of an inscription on a triumphal arch comes from Gicen (Moesia Inferior). Most of these inscriptions are new.

COINS

Coins with the Inscription 'Constantiniana Dafne.' — In *B. M. Soc. Ant. Fr.* (*Mémoires*, LX, 1899, published in 1901), pp. 279–288, Jules Maurice shows that the coins of Constantine with the inscription *Constantiniana Dafne* on the reverse belong to the years 327–329, A.D. and that the Dafne mentioned was a fortified place at the confluence of the Ardiscus (Ardschich) and the Danube.

The Date of Constantine's Imperial Title. — In *B. M. Soc. Ant. Fr.* 1900, pp. 314–317, J. Maurice, by examining the bronze coins of Antioch, Rome, Tarragona, and London, finds support for the statement in the *Panegyric* of Eumenes that Constantine received the title of emperor at his marriage, March 31, 307 A.D. The relations of Constantine to the other *Augusti* are briefly discussed.

GENERAL AND MISCELLANEOUS

The Pomerium and Roma Quadrata. — In the *American Journal of Philology*, XXII, 1901, pp. 420–425, S. B. Platner discusses the references to Roma Quadrata and concludes that "the real pomerium of the Palatine city ran within the line of fortification, and marked the boundary of Roma Quadrata."

The Eneolithic Period in Italy. — In *B. Paletn. It.* 1902, pp. 5–43 (3 figs.), G. A. Colini continues his treatment of the eneolithic period in Italy.

It is shown that the custom of coloring the body after death was common in the eneolithic as in the neolithic period. Coloring substances are found in the tombs and clay stamps for the production of definite patterns. It is evident that the body was buried clothed, and it is probable that there was a sort of cloak fastened on the right shoulder. A large part of this article is devoted to the discussion of ornaments and utensils of shell, which are found in great abundance. Some of the shells show that the European peoples of this period had communication with the East.

The Rock-cut Figures of the Maritime Alps. — In *B. Paletn. It.* 1901, pp. 217–259 (73 figs.), A. ISSEL describes and discusses the rude figures cut in the rocks of the Maritime Alps, in the Valle d' Inferno and the Valle di Fontanalba. The figures represent implements of various sorts, especially those of an agricultural nature, heads of cattle, horns, animals, geometrical designs, and human beings. After rehearsing various theories as to the origin and meaning of these figures, the writer arrives at the following conclusions: 1. That they were produced at a very early period, when, however, the use of metals was known, possibly the first age of bronze. 2. That they are due to an agricultural and pastoral people. 3. That some of the figures have a symbolical meaning. 4. That the people lived in the lower and more fertile valleys. 5. That no foreign animal is represented. 6. That the figures were regarded as important and worthy of preservation, and had possibly a religious or political meaning. 7. That the style is similar to that of figures on megalithic monuments. 8. That they are not sepulchral inscriptions. The following hypotheses are suggested as worthy of consideration. *a*. That they were intended to perpetuate the memory of a mysterious cult or of sacrifices offered to the divinity. *b*. That they were intended to preserve the record of memorable events. *c*. That they are boundary marks of tribes or individuals.

Montefortino and Ornavasso. — In *R. Arch.* XL, 1902, pp. 245–283 (35 figs.), JOSEPH DÉCHELETTE discusses the views of E. Brizio (*Mon. Antichi*, IX, 1901, pp. 617–792; cf. *Am. J. Arch.* 1901, p. 479) concerning the civilization of the Gauls in Italy. Déchelette finds that the necropolis at Montefortino is not earlier than the third century B.C. and shows greater influence of Etruscan civilization than do other Gallic remains in Italy. The tombs at Ornavasso, near the Lago Maggiore, dated by coins from about 200 B.C. to 80 A.D., show the characteristics of the second and third La Tène periods and prove that Brizio is wrong in asserting that Gallic civilization was from the beginning derived in great measure from Etruria.

Criticism of Work at Pompeii. — In *Rend. Acc. Lincei*, 1901, pp. 375–390, E. SOGLIANO reviews and criticises the work of Fiorelli, Ruggiero, and De Petra at Pompeii. He regrets especially that the government does not own all the land within the walls and for some distance outside. The refuse from the excavations moreover should have been deposited at a greater distance. The following suggestions are made for future work: The origin of the town should be determined by excavation of the pre-Roman necropolis beyond the Roman tombs outside the Herculanean gate. Similar excavations should be carried on in the valley of the Sarno. Important topographical questions — *e.g.* the direction of the *viae publicae* — should be answered by excavation at and near the gates. The ancient harbor should be sought and studied, the condition of the whole region after the eruption should be

determined, and finally an exact archaeological map of the territory surrounding Vesuvius should be constructed.

Ancient House-heating. — In his recent *Altrömische Heizungen*, O. Krell shows that the ancients had their houses warmed, though not often by hypocausts, which were rather for drying. The portable charcoal braziers were capable of warming ordinary rooms without danger to health, and were used even in the baths of Pompeii. The book was discussed by P. GRAEF and F. DAHM at the January meeting of the Berlin Arch. Society. (*Arch. Anz.* 1902, pp. 10–11.)

J. G. Thalnitscher's Antiquitates Labacenses. — In *Jh. Oesterr. Arch. I.* V, 1902, Beiblatt, coll. 7–32 (3 figs.), A. v. PREMERSTEIN gives, with comments, extracts from the manuscript notes of Johann Gregor Thalnitscher of Thalberg (1655–1719) on the Roman remains of his native Laibach. Parts of these notes were used in *C.I.L.* III.

An Etruscan Hair-pin. — E. CAETANI LOVATELLI describes in *Röm. Mitth.* 1901, pp. 382–390 (2 figs.) a bronze hair-pin surmounted by a nearly nude figure of Venus, who rests her right arm upon an Ionic column, and inscribed in Etruscan characters *suθina*. It was found in or before 1871 in an Etruscan tomb near Bolsena, and is now in the Archaeological Museum at Florence. The author adds some remarks on other objects of the same sort, and on their use in antiquity.

Fragments of 'Campana' Reliefs. — In *Jh. Oesterr. Arch. I.* V, 1902, pp. 151–152 (2 figs.), O. BENNDORF publishes two fragments of terra-cotta reliefs now in Vienna. One is from a representation of the infant Zeus and the corybantes, the other from the combat of Heracles and the hydra. Both are fine work and differ from the previously known representations of the same scenes.

A Roman Standard. — In *B. M. Soc. Ant. Fr.* 1901, pp. 168–171 (pl.), E. J. SELTMAN publishes a Roman standard, found in England and formerly in the Forman collection. With it was a folding chair of iron. The standard contains a medal of Nero, so fastened as to be removable, perhaps in order that the medallions could be changed with a change of emperors. Standard and chair may have been lost in the battle with Boadicea in 63 A.D.

An Ancient Map. — In *Jh. Oesterr. Arch. I.* V, 1902, pp. 20–96 (11 figs.), W. KUBITSCHEK discusses in detail the *Itinerarium Antonini*, the *Tabula Peutingeriana*, and the Ravenna *Cosmographia* compiled about 700 A.D. He finds that they are all ultimately derived from a road map made probably under Caracalla.

FRANCE

The Roman Villas of Martres-Tolosanes. — The first excavations in the plain of Martres-Tolosanes were in 1632, and sporadic excavations were carried on at various later times. In the years 1897–1899 the ruins were systematically excavated, and four villas, two *vici*, and some other structures were laid bare. The most important is the great villa of Chiragan. The results are now published by the Académie des Inscriptions et Belles-Lettres. The ruins, their construction, their decorative and other sculptures are described and illustrated. They date from the time of Augustus to that of Theodosius, and are of the greatest importance for the understanding of the life and art of that long period. Among the portrait busts, all of which are

contemporaneous with the persons represented, is one of Augustus, at the age of 37, with a wreath of oak; four of Trajan; one of Hadrian at the age of about 50; one of Antoninus at about 52 years of age; two of Marcus Aurelius; two of Annius Verus (?); two of Commodus (?); one of Sabina, Hadrian's wife; four of Septimius Severus; one of Pupienus; one of Gordianus III; one of Gallienus(?); and one of Salonina, wife of Gallienus(?). Some of these are unusually fine. Other portraits are numerous. The reliefs and other decorative sculptures, though fragmentary, are of great interest. Complete lists of all objects found, including pottery, coins, and miscellaneous objects, are given. [LÉON JOULIN, *Les Établissements Gallo-Romaines de la plaine de Martres-Tolosanes*. Extrait des Mémoires présentés par divers savants à l'Académie des Inscriptions et Belles-Lettres, 1re série, Tome XI, 1re partie. Paris, 1900, C. Klincksieck. 300 pp.; 25 pls.; 27 plans. 18.80 fr.]

Ancient Statues found in France. — In *B. M. Soc. Ant. Fr.* (*Mémoires*, LX, 1899, published in 1901), pp. 79–173 (2 pls.; 5 figs.), E. MICHON gives the history of some of the ancient statues discovered in France and now in the Louvre. The article is chiefly devoted to the cessions to the Louvre from the cities of Arles, Nîmes, and Vienne in 1822. Numerous documents are published. In *B. M. Soc. Ant. Fr.* 1901, pp. 300–310 (2 pls.), the same scholar calls attention to the male statue and the group of a mother and daughters found at Apt, and now at Chatsworth House, published by FURTWÄNGLER, *J.H.S.* 1901, pls. xiv and xv.

The Walls of Paris. — In the *Revue des Études Anciennes*, IV, 1902, pp. 41–45, C. JULLIAN cites texts showing that Paris did not, as has been said, remain unfortified until the fifth century. Paris was the natural place for a fortification and was doubtless fortified at an early date.

The Residence of Julian at Paris. — In *C. R. Acad. Insc.* 1902, pp. 14–17, C. JULLIAN shows that the ruins of the hôtel Cluny are not those of the palace of Julian, which was on the island in the Seine, the original city of Paris. The ruins are those of a bath, and were probably already ruins in the fourth century.

Gallic Terra-cottas. — In *B. M. Soc. Ant. Fr.* (*Mémoires*, LX, 1899, published in 1901), pp. 189–272 (6 pls.), A. BLANCHET publishes a supplement to his 'Étude sur les figurines de terre cuite de la Gaule romaine' (*ibid.* LI, 1891, pp. 65–224). The technique, the origin of the types, the centres of manufacture, and the epoch of manufacture are discussed. A description of the figurines and an inventory by place of discovery and by the museums are added. The most interesting part of the discussion concerns the figurines of Cologne and their makers. Vindex of Cologne belongs apparently to about the end of the third century after Christ.

A Gallic Bronze. — In *B. M. Soc. Ant. Fr.* 1901, pp. 160–165 (3 figs.), A. BLANCHET publishes a bronze dagger-handle in the museum of Issoudun (Indre). It is of rude Gallic workmanship and represents the upper half of a man, who wears a large *torques* about his neck, and holds in his hands before his breast a curved object, probably a *maniaca*. Gallic coins and other objects are cited in comparison.

Celtic Bronzes at Châteauroux. — In the museum at Châteauroux (Indre) are some pieces of the top of a *situla* found at Levroux. They are adorned with two figures of animals, one of which is certainly a stag, and

several helmeted human heads. The hind legs of the stags are continued forward toward the four feet. Horses are similarly represented on Sequanian coins. Other bronze objects in the same museum are probably parts of helmets. (L'Abbé H. BREUIL, *R. Arch.* XL, 1902, pp. 328–331; 4 figs.)

The Earliest Gallic Religion. — In the *Revue des Études Anciennes*, IV, 1902, pp. 101–114, CAMILLE JULLIAN, in the fourteenth instalment of his 'Notes Gallo-romaines' discusses the early Gallic religion, especially Mars, Mercury, and Teutates.

Gallo-Roman Astrology. — In the *Revue des Études Anciennes*, IV, 1902, pp. 115–141, H. DE LA VILLE DE MIRMONT begins a discussion of astrology among the Gallo-romans. He finds that astrology had no place in druidism, and that the Gallo-romans derived it from Greece and Rome.

Gallic Altar to Serapis. — In the *Revue des Études Anciennes*, IV, 1902, pp. 47–52 (3 figs.), G. GASSIES reads the inscription on the altar at Melun (*C.I.L.* XIII, No. 3010), *(M)onimus . . . tr (?) Serap[i] d(eo) v(otum) s(olvit) l(ibens) m(erito)*. He interprets the reliefs on the altar as Serapis, Isis-Hygieia, Apollo-Harpocrates, Hercules, and Venus.

Ancient Axes. — In *R. Arch.* XL, 1902, pp. 34–40 (17 figs.), the Abbé BREUIL describes some axe-heads, fifty-eight in number, found years ago at St. Étienne de Brillouet (Vendée). Fifty-five of these are in the collection of Count R. de Rochebrune, at Fontenay. Some of them are plain, others decorated with raised lines. Some are new, a few much worn.

AFRICA

The Worship of Saturn in Africa. — In *B. M. Soc. Ant. Fr.* 1900, pp. 132–137 (3 figs.), A. HÉRON DE VILLEFOSSE publishes three stelae from Africa. The first, from Sidi-ben-Hassem, near Tunis has the inscription: *S(aturno) Aug(usto) s(acrum). D(ecimus) Larnius Saturninus, sacerdos dei, votum solv[it] libe(n)s animo.* The two others, from Djebba, near Thibar, Tunisia, have no inscriptions, but bear reliefs representing loaves of bread, bucrania, and other symbolic offerings. The ruined temple at Djebba was probably a temple of Saturn.

Tablets inscribed with Curses. — In *B. M. Soc. Ant. Fr.* 1901, pp. 326–334 (four facsimiles), A. HÉRON DE VILLEFOSSE publishes three lead *tabulae execrationum* from Hadrumetum. The first was discussed by the writer in *C. R. Acad. Insc.* 1892, p. 226. It is directed against a driver in the chariot races. The second is similar, but fragmentary. The third is a love charm. The tablets were found in 1892 and 1893 and are now in the Louvre.

Bacchic Panthers. — In *R. Arch.* XL, 1902, pp. 332–335 (1 fig.), Dr. CARTON discusses a relief found in Tunisia, near the ruins of Colonia Thuburnica. Two female panthers stand facing each other. Between them is a vase from which grows a plant. Vine leaves grow from the tails of the panthers. The leaves may be carved here purely for decorative purposes, but in their origin they doubtless go back to Bacchic representations.

Judaizing Pagans. — In *R. Arch.* XL, 1902, pp. 208–226, PAUL MONCEAUX discusses several Latin inscriptions from Africa, especially a lament of some parents over the loss of two children. This inscription, which was found at Henchir-Djouana, contains expressions which show Jewish influence and acquaintance with the Old Testament, but do not show that the

authors were Jews. Probably they were pagans influenced by Jewish doctrines.

Saturninus and the Odeum at Carthage. — In *B. M. Soc. Ant. Fr.* 1900, pp. 348–351, P. MONCEAU publishes an inscription: *Odeum. G|um tollit | Satur . . .* which might seem to indicate that Vigellius Saturninus built the odeum in his proconsulship. But he was proconsul in 180–181 A.D., and the odeum was new about 212 A.D. when Tertullian's *Scorpiace* was written. *Ibid.* 1901, p. 72, R. CAGNAT says that renewed examination of the stone shows that the letter after the R cannot have been N, and the restoration *Saturninus* is impossible.

Unpublished Inscriptions from Roman Africa. — In 1731–1733 Christian Gottlieb Ludwig travelled in Roman Africa. He copied fifty-two Latin inscriptions, forty of which are included (from other sources) in *C.I.L.* Some of these can be corrected by Ludwig's copy. These corrections are suggested and the twelve hitherto unknown inscriptions are published by O. FIEBIGER, *Jh. Oesterr. Arch. I.* V, 1902, Beiblatt, coll. 41–52.

GREAT BRITAIN

Cardiff Castle, its Roman Origin. — In *Archaeologia*, LVII, 2 (1901), pp. 335–352 (6 pls.; 3 figs.), JOHN WARD describes Cardiff Castle and its fortifications. The Norman keep stands within an ancient Roman *castrum*. Part of the wall of the outer mediaeval fortification stands upon Roman foundations. The walls of different epochs are clearly distinguished.

CHRISTIAN ART

GENERAL AND MISCELLANEOUS

Symbolism of Liturgical Colors. — In the *Zeitschrift für Christliche Kunst*, R. P. JOSEPH BRAUN published a study on the symbolism of liturgical colors, indicating the occasions when white, red, black, violet, green, and yellow are used in the liturgy of the Roman Church, and the varying symbolic significance attached to the use of such colors. A résumé of this article is given by J. HELBIG in *R. Art Chrét.* 1902, pp. 46–49.

The Mosaic with Representation of Orpheus. — The mosaic found near the Damascus gate at Jerusalem (*Am. J. Arch.* 1901, p. 366), in which Orpheus is represented, is published and discussed by JOSEF STRZYGOWSKI in *Z. D. Pal. V.* 1901, pp. 139–165 (pl.; 9 figs.). This mosaic with others recently found shows that there was artistic life in Syria in Christian times. The date is probably not after the fifth century. The representation is Christian, the figure of Orpheus being used symbolically. The two women, Theodosia and Georgia, are saints. The mosaic is in a Christian necropolis, and its symbolism refers to the future life. The resemblance of the ornamentation to that of woven fabrics is insisted upon. The greater part of the mosaic is an imitation of a carpet. Various works of art are cited in comparison. In an appendix P. J. DASHIAN (pp. 165–171) discusses the date of Armenian inscriptions at Jerusalem which are probably of the same period as this mosaic. He assigns them to the fifth century.

The Baptism of Jesus. — ADOLF JACOBY has investigated a fragment known under the title *ἐκ τῶν ἀποστολικῶν διατάξεων περὶ τῆς ἐπιφανείας τοῦ κυρίου*, which he finds is of Egyptian origin. Connected with this is a

narrative of the Baptism of Jesus. The study of these fragmentary relics of Egyptian belief in the fifth century after Christ, or about that time, leads to the discussion of other similar fragments and of representations of the Baptism in which the Jordan rises up as if to welcome the Lord. The illustrations are reprinted from other publications. (*Ein bisher unbeachteter apokrypher Bericht über die Taufe Jesu nebst Beiträgen zur Geschichte der Didaskalie der zwölf Apostel und Erläuterungen zu den Darstellungen der Taufe Jesu*, von ADOLF JACOBY, Strassburg, 1902, K. J. Trübner, 107 pp.; 8 figs. 8vo. 4.50 Mk.)

Jesus and St. John. — In *R. Arch.* XL, 1902, pp. 14–18, CECIL TORR calls attention to a number of early representations in which John the Baptist appears several years older than Jesus. This leads him to examine the dates assigned in the Gospels of Matthew and Luke to the births of John and Jesus. He finds that John was born under Herod (*i.e.* before 4 B.C., probably in 6 or 7 B.C.), and that Jesus was born at the time of the census, about 6 or 7 A.D., the time when John was received into the communion of Israel. If this is correct, Jesus may have been less than twenty-one years old at the time of the crucifixion. The stories of the Magi and the massacre of the innocents, were, if Torr's results are correct, originally associated with John, and afterward connected with Jesus.

The Primitive See of St. Peter. — In the *N. Bull. Arch. Crist.* 1901, pp. 277–290, O. MARUCCHI publishes several observations concerning the primitive see of St. Peter, which he identifies with the basilica of S. Silvestro in the cemetery of St. Priscilla on the via Salaria. A discovery of a second baptistery, in connection with this church, gives a new significance to the phrase *ad Fontes* in an inscription of the eighth century from this basilica. The square niche at the end of the apse, once richly adorned with mosaics, he thinks may be the *Sedes ubi prius sedit S. Petrus.* The early paintings of this cemetery also contain reminiscences of the preaching of St. Peter, one of them being an early Christian painting of a Pope seated upon a cathedral chair. Marucchi quotes Gatti, Lanciani, and Wilpert as having accepted his identification of this site as the primitive see of St. Peter.

Christian Inscriptions concerning the Catacomb of Domitilla. — In the *N. Bull. Arch. Crist.* 1901, pp. 233–255, O. MARUCCHI publishes a series of sixty inscriptions, which have been recently acquired by the Commissione di Archeologia Sacra and deposited in the building at the entrance of the Catacomb of Domitilla. Some of these inscriptions have been published by De Rossi, but most of them are now published for the first time.

Tombstone engraved with a Portrait of St. Paul. — In the *N. Bull. Arch. Crist.* 1901, pp. 257–258, G. WILPERT concludes that the tombstone recently discovered at S. Agnese, Rome (see above, p. 94), was originally engraved with two portraits, one of St. Peter and one of St. Paul, who were figured here as intercessors for the deceased. The portrait of St. Paul and the name of St. Peter are preserved. This monument is assigned to the first half of the fourth century.

Christian Monuments of Velletri. — In the *N. Bull. Arch. Crist.* 1901, pp. 269–276, G. SCHNEIDER gives a brief description of the Christian monuments of Velletri. He publishes several inscriptions, and mentions an

ancient Christian catacomb, an important Christian sarcophagus, and early frescoes in the apse and crypt of the basilica.

A Collection of Relics from Palestine. — In the ancient monastery of Farfa, in the Sabine territory, is a collection of relics from Palestine, twenty-eight in number, which are described by D. ILDEFONSO SCHUSTER in the *N. Bull. Arch. Crist.* 1901, pp. 259–268. These relics appear to have been gathered in Palestine toward the end of the seventh century.

The Sacred Sheet of Xabregas. — In *R. Arch.* XL, 1902, pp. 55–61 (2 figs.), F. DE MÉLY finds that the sacred sheet in the monastery of the Madre de Deus, at Xabregas, a suburb of Lisbon, is an imitation of the more famous one at Turin. The legend which connects it with the Emperor Maximilian I deserves no credence.

A Collection of Ancient Textiles. — Mme. ISABELLA ERRERA of Brussels has published a volume descriptive of her valuable collection of ancient textiles. The collection is especially rich in Italian textiles of the fifteenth and sixteenth centuries, but contains examples of earlier work, such as Syrian, Byzantine, and Arabic textiles, ranging in date from the eighth to the twelfth century. Nine of these textiles are published in the appendix of *L' Arte*, 1902, pp. 1–8.

BYZANTINE AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

Byzantine Buildings in Macedonia. — In *C. R. Acad. Insc.* 1902, pp. 33–37, G. SCHLUMBERGER gives a brief report on the activity of Messrs. Chesnay and Perdrizet in Macedonia in the summer of 1901. At Salonichi they made views of the churches of St. Sophia and St. Demetrius, both of the seventh century; at Seres copies and photographs of the "communion of the Apostles" in the apse of the cathedral, and of several objects preserved in the churches, were made; at Melnick the Byzantine palace and several churches were studied.

A Byzantine Reliquary. — In *C. R. Acad. Insc.* 1902, pp. 67–71, G. SCHLUMBERGER publishes a note on a Byzantine reliquary in the village church at Eyne, near Oudenarde. On the pieces of the true cross, brought from the crusade by Gérard de Landas, who founded the church in 1171, is a plate of gold bearing a dedication to the Virgin in the name of the princess Maria Comnena, daughter of Alexis Comnenus, and sister of Anna Comnena.

Glass Painting in the Middle Ages. — A brief but useful article on glass painting in the Middle Ages is published by ÉMILE LAMBIN in the *R. Art Chrét.* 1902, pp. 49–52. He classifies glass painting according to centuries, extending from the twelfth to the fifteenth, notes the successive changes which occurred during this period, and adds a classified list of cathedrals in which such paintings may be found.

The Worship of Saints in the Romanesque Period. — In the *R. Art Chrét.* 1902, pp. 7–20, LÉON MAÎTRE publishes an interesting study entitled: 'Le Culte des Saints sous Terre et au Grand Jour.' He makes a special study of churches with crypts, drawing particular attention to those which were provided with *fenestellae* or small windows, by means of which the public might come into communication with the saint. He also draws attention to those churches which stand beside ancient springs.

ITALY

The Guilds of Florence. — Under the title: 'Les Arti de Florence,' in the *R. Art Chrét.* 1902, pp. 186–212, GERSPACH continues his study of the guilds of Florence. The present article is concerned with the work of such guilds for the Cathedral of Florence.

Santa Maria Assunta in Assergi. — In the Abruzzi mountains there are many churches of considerable interest which are as yet but little known. One of these is the church of Santa Maria Assunta in Assergi, which is described by IGNAZIO CARLO GAVINI in *L' Arte*, 1901, pp. 316–329, 391–405. The façade of the church was restored in the fifteenth century and the interior in the seventeenth century, but the crypt is a good example of twelfth century architecture. Even more interesting are the remains of the twelfth century pulpit. The churches of this region contain many fine pulpits of the twelfth and thirteenth centuries. One of these, in the church of Santa Maria Bominaco, is illustrated in this article. The portal, flanked by colonnettes with richly sculptured capitals and finely carved architrave, and the beautiful rose window of the façade are in style very similar to those of the church of Santa Maria Rosciolo, executed in 1446 by two sculptors named Johannes and Martinus. They recall the better known façade of the Church of Sant' Agnese at Aquila. In the interior of the church are several sculptured monuments and fine reliquaries of the fifteenth century, which contain the relics of San Franco, a hermit saint born at Roio in the neighborhood of Aquila.

The Architect of the Palazzo de' Consoli at Gubbio. — The architect of the well-known Palazzo de' Consoli at Gubbio is usually thought to have been Matteo di Giovannello, known also as Gattapone. This attribution, however, rests upon uncertain evidence. On the evidence afforded by an inscription found upon the portal, GIUSEPPE MAZZATINTI ascribes the design of the building to Angelo da Orvieto. (*Rassegna d' Arte*, 1901, pp. 187–188.)

Mediaeval Architecture in the Modenese Apeninnes. — In the *Memorie della Regia Accademia di scienze, lettere ed arti in Modena*, Serie III, Vol. II, 1900, the part devoted to the Section of Arts (67 pp.; 13 pls. 4to) contains a detailed and elaborate article by VINCENZO MAESTRI on several buildings of the Modenese Apennines. The parish church (pieve) of Rubbiano, built in the tenth century, a remarkable specimen of the Italo-Byzantine architecture just preceding the Romanesque, is treated in the greatest detail. Other buildings discussed historically and architecturally are the church of S. Lucia at Roffeno (tenth or eleventh century), the parish church of Castellarono (ninth century and later), the church of Quarantola (thirteenth century), the church of S. Lorenzo of Panico (tenth century), and the monastery of Monteveglio (tenth century and later). Various other buildings are mentioned, and among the illustrations are capitals and reliefs belonging to structures not discussed in detail. The treatise, with its numerous excellent illustrations, is a valuable contribution to the history of mediaeval Italian architecture.

Venetian Miniature Painters. — In the *N. Arch. Ven.* 1901, pp. 70–94, D. R. BRATTI has gathered considerable material concerning the miniature painters of Venice from the thirteenth to the nineteenth century. Inasmuch

as the early miniatures were not signed, such collecting and classifying of the names of miniature painters is important.

Notes from Sardinia. — In *L' Arte*, 1901, pp. 357–360, D. SCANO writes concerning the church of San Pietro delle immagini at Bulzi, and some fragments of a pulpit from the cathedral of Oristano. In both cases may be noted strong influences of the Pisan school, which flourished in Sardinia from the eleventh to the thirteenth century.

FRANCE

The Bell Tower of the Cathedral of Valence. — The old cathedral of Valence, constructed in 1095, is one of the interesting monuments of southern France. Not completely finished in the Romanesque period, it was provided with a spire in the Gothic period. This was removed in 1822, when the tower was completed in its original style. It was, however, struck by lightning and demolished in 1838. In the *R. Art Chrét.* 1902, pp. 31–40, FELIX and NOËL THIOLLIER publish this bell tower in a series of careful drawings, which include a large number of extremely interesting and archaic capitals.

The Inscriptions on Burgundian Belt-buckles. — In *R. Arch.* XL, 1902, pp. 350–371 (10 figs.), A. DE MOLIN discusses the inscription on Burgundian belt-buckles adorned with representations of Daniel in the lions' den and similar scenes in rude relief. These scenes symbolize the belief in the future life, and to this nearly all the inscriptions refer. The reading of the inscriptions, which were engraved by unlettered persons, is difficult and uncertain. The buckles date from the fifth and sixth centuries after Christ.

The Mediaeval Funerary Art of Burgundy. — In *Gaz. B.-A.* 1902, pp. 299–320, A. KLEINCLAUSZ contributes a second article on the funerary art of Burgundy in the Middle Ages. From the evidence furnished by existing engravings of various monuments, which are now destroyed, Kleinclausz contends that the art of sculpture in Burgundy during the Middle Ages was essentially French, and not altogether Flemish, as has been contended by Dehaisnes and other writers.

Matrix of the Seal of Foulques le Jeune, Count of Anjou, 1109–1144. — In the collection of Sig. C. Corvisieri of Rome is preserved a matrix of a seal representing a knight on horseback, inscribed:

SIGILLVM FVLCONIS ANDECAVORVM COMITIS.

The last three counts of Anjou are known as Foulques Nerra, 987–1040; Foulques le Réchin, 1060–1109; Foulques le Jeune, 1109–1144. In the *B. M. Soc. Ant. Fr.* 1899, pp. 304–338, by a careful study of the palaeography and style of execution of this seal, GEORGES DE MANTEYER concludes that it was the seal of Foulques le Jeune, who, in 1131, became king of Jerusalem.

SPAIN

The Cathedral of Santiago de Compostelana. — A monograph on the Cathedral of Santiago de Compostelana is published by ADOLFO FERNANDEZ CASANOVA in the *Boletin de la Sociedad Española de Excursiones*, 1902, pp. 15–19, 34–46, and 60–66. He draws a careful comparison as to ground plan, elevation, proportions, and decoration between this church and that of St. Sernin at Toulouse. In spite of the strong resemblance between these

two churches, there are nevertheless important differences to be noted; the Spanish cathedral reflecting Byzantine, and the French church Latin influences. A history of the cathedral of Santiago, published by ANTONIO LOPEZ FERREIRO at Santiago in 1900, furnishes interesting data as to the date of this church. From his researches it appears that this Spanish cathedral was begun in 1074 or 1075 and completed in 1128, whereas St. Sernin of Toulouse was not begun until 1080 and not finished until 1535 or 1540. Casanova concludes that the Spanish cathedral represents the flower of architectural development upon Spanish soil, and is not to be considered a mere copy of a French church.

The Church at Bamba (Valladolid). — The Church at Bamba, near Valladolid, was restored in the thirteenth century, though built at an earlier period. VICENTE LAMPEREZ Y ROMEA gives the original and restored plans, as well as the elevations of this interesting church, in the *Boletin de la Sociedad Española de Excursiones*, 1901, pp. 252–256. The church is very plain on the outside, is terminated by three square apses, and in the interior has vaults and arches of the horseshoe form.

Santa Maria en el Castillo de Loarre. — In the *Boletin de la Sociedad Española de Excursiones*, 1901, pp. 221–224, VICENTE LAMPEREZ Y ROMEA describes the church of Santa Maria in the Castle Loarre. This is a Romanesque church of the twelfth century, of simple ground plan, with superposed arcades in the apse, and the central bay of the nave surmounted by a cupola. The circular base of this cupola is poised upon the four arches of the square bay by means of two superposed trumpet arches in each angle. The cupola is therefore one of the most interesting experiments in European architecture of the Romanesque period.

GERMANY AND AUSTRIA

The Influence of French Sculpture on German Sculpture in the Twelfth and Thirteenth Centuries. — The influence of French sculpture upon German sculpture in the twelfth and thirteenth centuries has been demonstrated by Bode, Dehio, Goldschmidt, and others. In the *Christliches Kunstblatt*, October, 1901, pp. 259 ff., KARL FRANCK describes a school of German sculptors in Franconia at the end of the twelfth century. This school, as well as those in Saxony and other parts of Germany, conformed to French methods in the thirteenth century. (*Chron. d. Arts*, 1902, pp. 124–125.)

A Bronze of the Time of Charlemagne. — In *Jh. Oesterr. Arch. I.* IV, 1901, pp. 189–203 (1 pl.; 14 half-tones; 5 cuts), JOSEF STRZYGOWSKI publishes a bronze ornament (*Bronzeaufsatz*) which he classes as a specimen of the art of the time of Charlemagne. From either side of a central pyramid extend S-shaped arms which terminate in panthers' heads. Above this, seated on a platform which rests upon the apex of the pyramid and the panthers' heads, are three seated figures of elderly men, two of whom hold writing tablets and the third an unfolded roll of writing. The bronze was most probably the terminal ornament of a staff or of a piece of furniture.

ENGLAND

Norman Fonts. — In *Reliq.* 1902, pp. 96–103 (6 figs.), ALFRED C. FRYER discusses some types of fonts in Cornwall. The fonts discussed are for the most part round bowls supported on pillars which have heads for capitals.

In two cases (at St. Breock's and St. Merryn's) the form is preserved from Norman times, but the decoration shows that the fonts are not earlier than the fourteenth century. The others are Norman. *Ibid.* 119–123 (5 figs.), two Norman fonts, at Toftrees and Shernborne, Norfolk, are published. They are square, supported by pillars. They are richly decorated with Norman scroll work.

Crypts in London Houses. — In *Archaeologia*, LVII, 2 (1901), pp. 257–284 (6 pls.; 4 figs.), is a paper by PHILIP NORMAN, entitled 'Sir John de Pulteney and his Two Residences in London, Cold Harbour, and the Manor of the Rose, together with a few remarks on the Parish of St. Laurence Poultney.' Sir John was four times mayor of London in the fourteenth century. The paper contains some interesting remarks on mediaeval architecture, and some good illustrations of vaulted crypts in London houses.

The Library of Wells Cathedral. — In *Archaeologia*, LVII, 2 (1901), pp. 201–228 (4 pls.; 1 fig.), C. M. CHURCH describes the library in the cloister of Wells cathedral and sketches its history from about 1240 A.D.

The Origin of Gothic Architecture. — In the *Journal of the Royal Institute of British Architects*, Vol. VI, pp. 289 ff., JOHN BILSON published a noteworthy article entitled: 'Norman Vaulting in England.' This was translated into French and published in the *R. Art Chrét.* 1901, pp. 365–393 and 463–480. In it Bilson held that the development of Gothic architecture in the twelfth century was more rapid under the Normans in England than it was in the Ile-de-France. The COMTE DE LASTEYRIE made an address before the Société des Antiquaires de Normandie at Caen, in which he called attention to the importance of the studies made by Bilson, and, at the same time, criticised his conclusions. This address and a reply to it by Mr. Bilson are published in the *R. Art Chrét.* 1902, pp. 213–223. The vaults of the cathedral of Durham formed the principal basis for the discussion. This cathedral must, therefore, be more carefully studied than ever before.

The Heraldic Glass in Great Malvern Priory Church. — In *Archaeologia*, LVII, 2 (1901), pp. 353–358 (3 colored pls.; 1 fig.) ROWLAND W. PAUL describes what is left of the colored glass of the fifteenth and sixteenth centuries in Great Malvern Priory Church. This glass is unsurpassed in England for beauty and interest. Far the greater part is destroyed. In the parts preserved the representations are chiefly kneeling figures and coats of arms.

RENAISSANCE ART

ITALY

The Architect of the Cancelleria at Rome. — The design for the Palace of the Cancelleria at Rome has since the days of Vasari been attributed to Bramante. This attribution has been questioned in recent years, especially by D. Gnoli. Recently E. BERNICH published in *Napoli Nobilissima* (Vol. VII, fasc. 12) a letter indicating that the miniature painter, Gaspare Romano, turned his attention to architecture, and was employed upon the palace of the Cardinal di S. Giorgio, which afterwards became that of the Cancelleria. Bernich concludes, therefore, that Gaspare Romano and not Bramante was the architect. This recalls the statement of Vasari that Bramante was engaged upon this palace . . . *con altri eccellenti architettori*. A new document, hitherto inedited, is published by D. GNOLI in

Rassegna d' Arte, 1901, pp. 148–150, in which the name of Bastiano da Bologna is mentioned as the architect of this palace. Bastiano seems also to have been associated with Giacomo da Pietrasanta in building the church of S. Agostino, about this period. It is not impossible, therefore, that Pietrasanta was associated with Bastiano in the building of this notable palace. In the *Rassegna d' Arte*, 1901, p. 186, C. de Fabriczy suggests that the architectural work undertaken by the miniature painter, Gaspare Romano, was not for the palace of the Cardinal di S. Giorgio in Rome, but for a house built for this same cardinal in Naples.

The Cappella di San Teodoro. — It has usually been assumed that the Cappella di San Teodoro, designed by Bramante in connection with the Church of Santa Maria near S. Satiro, was never built. Documentary evidence, however, has been found to show that this chapel was, in fact, begun in 1498, left unfinished on the departure of Bramante from Milan, but completed under another name during the years 1511–1514 at the expense of Francesco Brivio. This chapel forms, in fact, the right transept of the Church of S. Maria near S. Satiro, and is published by Luca Beltrami in *Rassegna d' Arte*, 1901, pp. 100–103.

Porta Stanga from Cremona in the Louvre. — One of the most elaborate of Renaissance doorways, the Porta Stanga, was sold to a Frenchman in 1870 and is now in the Louvre at Paris. The sculptor of this doorway has not hitherto been known. In *Arte e Storia*, 1901, pp. 155–157, Cav. Luigi Luchini publishes a letter from Giancristoforo Romano to the Marchesa Gabrella d' Este Gonzaga, from which he infers that Giancristoforo was the sculptor of this notable doorway. This attribution is not admitted by Alfredo Melani, who, in *Arte e Storia*, 1902, pp. 4–5, compares the Porta Stanga with the Mausoleum of Giangaleazzo at the Certosa di Pavia. This monument at Pavia bears the signature of Giancristoforo Romano. From this Melani argues that, if he had been the sculptor of the Porta Stanga, his signature would have been found on this monument also.

The High Altar of the Cathedral of Modena. — In the side chapel in the Cathedral of Modena there has been reërected a very interesting terracotta altarpiece which once graced the high altar. In style it is transitional between Gothic and Early Renaissance forms. It is assigned by Marcel Reymond, in *Gaz. B.-A.* 1902, pp, 55–64, to the School of Niccolò d'Arezzo, about 1430. He observes that the pilasters of this altarpiece have but three channelings, and presents a series of dated monuments of the fifteenth century classified according to the number of channelings of their pilasters. According to this table, it would appear to have been customary to increase the number of channelings on such monuments from two or three to six, seven, or even eight during the course of the century. The sculptures of this altarpiece resemble those of the Pellegrino Chapel at Sant' Anastasia in Verona.

A Design by Michelangelo for the Façade of S. Lorenzo in Florence. — In the *Rassegna d' Arte* for May, 1901, Luca Beltrami published a sketch by Michelangelo for the façade of S. Lorenzo at Florence. The authenticity of this sketch was questioned by Pasquale Nerino Ferri in *Arte e Storia*, August 20, 1901. Ferri laid stress upon the signature, which he declared to be in the handwriting of Bastiano da Sangallo. In the *Rassegna d' Arte*, 1901, pp. 132–133, Beltrami refuses to accept the con-

clusion of Ferri, and holds to his original position that the sketch was by Michelangelo himself, although the signature may have been added by Sangallo when the sketch came into his possession.

This drawing is also discussed by H. DE GEYMÜLLER in *Rassegna d' Arte*, 1901, pp. 184–186. Geymüller believes with Ferri that the drawing is to be attributed not to Michelangelo, but to Bastiano, known also as Aristotile da Sangallo. His arguments, however, do not succeed in convincing Beltrami.

The Colossal Bronze Horse's Head at Naples. — The well-known colossal head of a horse in the Museum at Naples has long been discussed by art critics and archaeologists. According to Comparetti, this horse's head is of classical workmanship. This view is maintained by several Italian scholars. On the other hand, Vasari attributed it to Donatello, who made for King Alfonso of Aragon an equestrian statue somewhat similar to the Gattamelata in Padua. This view is maintained by A. FILANGIERI DI CANDIDA in *Arte e Storia*, 1901, pp. 127–128.

A Relief by Verrocchio. — In the Museum of the University at Perugia there is a bronze relief representing the Martyrdom of St. Sebastian ascribed to Vincenzo Danti. The style of the workmanship, however, is evidently earlier than the time of Vincenzo and is thought by VENTURI to be that of Verrocchio. He publishes it in *L' Arte*, 1902, p. 43.

The Lavabo in the Certosa at Pavia. — In the Certosa is an imposing, finely sculptured Lavabo, attributed to Alberto Maffiolo da Carrara. The monument, however, as has been shown by DIEGO SANT' AMBROGIO, is not by a single hand. The monument, in general, may be correctly attributed to Alberto Maffiolo da Carrara, but the reliefs in the background appear not to have been designed for this monument and are the workmanship of some other sculptor. The contract made with Alberto for this Lavabo is published in *Rassegna d' Arte*, 1902, pp. 13–15. It contains a provision that the contract might be terminated at the option of the monks, who appear not to have been altogether satisfied with Alberto's work.

Adriano Fiorentino. — In the *Anonimo Morelliano*, mention is made of Adriano Fiorentino who cast the group of Bellerophon and Pegasus modelled by Bertoldo di Giovanni. Such a group was found by Courajod in the Museum at Vienna, signed: *Expressit me Bertoldus, conflavit Adrianus.* In the Museum at Dresden, there is a bronze bust of Frederick the Wise which is signed: *Hadrianus Florentinus me faciebat, Anno Salutis* 1498. In the exposition of metal work held at Nuremburg in 1885 there was exhibited a group of Venus and Cupid which was signed: *Hadrianus me f* (aciebat). A replica of this Venus exists in the collection of M. Foulo in Paris with the same artist's signature. C. DE FABRICZY in *L' Arte*, 1901, pp. 415–417, argues that these signatures all refer to the same individual, to whom he also ascribes a medallion of Degenhart Pfeffinger in the numismatic collection at Gotha and a medallion of Ferdinand II. The medallions, although not signed, show the same characteristics of style as the bust. Documentary evidence in the archives at Florence shows that this sculptor was in 1493 in the service of Ferdinand I, and that he died in Florence and was buried in Santa Maria Novella, June 12, 1499.

A Terra-cotta by Fra Mattia Della Robbia. — Sig. Astolfi di Macerata has recently become possessed of a terra-cotta representing the Last Supper, which he attributes to Fra Mattia Della Robbia. It resembles in

style three reliefs in the Museo Civico di Ripatransone representing the Annunciation, the Adoration of the Magi, and the Dispute with the Doctors. This relief came from a hamlet in the vicinity of Montecassiano, where there is a fine altarpiece by Fra Mattia executed in the year 1527. (*L' Arte*, 1901, pp. 425–426.)

The Gallery of Paintings at Urbino. — EGIDIO CALZINI, the author of *Urbino e i suoi monumenti*, contributes to *L' Arte*, 1901, pp. 361–390, an article on the Gallery of Urbino. He publishes here a polyptych signed by Joannes Barontius of Rimini in 1362, also a series of paintings by Paolo Uccello, the important painting by Justus of Ghent representing the Communion of the Apostles, six paintings by Giovanni Santi, two by Timoteo Viti, and two by Titian, as well as several other paintings by other artists. He also publishes two interesting busts ascribed to Donatello or his school.

Paintings in the Museo Civico in Pavia. — The paintings in the Museo Civico at Pavia are not well known, although they include interesting examples of the old Italian masters. A brief account of this collection is given by GIORGIO BERNARDINO in *Rassegna d' Arte*, 1901, pp. 151–154, wherein he publishes a Madonna by Giovanni Bellini, a male portrait by Antonello da Messina, a portrait of a woman by Bernardino de' Conti, and a portrait of Cardinal Pietro Bembo by an unknown painter.

Paintings at San Marino. — The Republic of San Marino produced only one noted artist, Giovanni Battista Belluzzi, the military architect who lived from 1506–1554. Nevertheless, there are there to-day many paintings by the old masters. In the *Rassegna d' Arte*, 1901, pp. 129–132, CORRADO RICCI indicates that many of these paintings are wrongly attributed. The two paintings, which he publishes, by Girolamo Marchesi da Cotignola, show in an interesting manner the development of that artist, who at first was strongly influenced by Melozzo da Forlì and later modified his style when he had seen the works of Raphael.

San Giacomo Della Marca. — The representations of San Giacomo are not always easily to be distinguished from those of San Bernardino da Siena. Some of the distinguishing traits of San Giacomo, however, are brought out by CESARE CESARI in the *Rassegna d' Arte*, 1901, pp. 178–180. Both saints are clad in Franciscan garb and have the sacred wafer inscribed with the monogram of Christ, but San Giacomo ordinarily carries an ampulla containing the blood of Christ. San Giacomo may be thus distinguished in a painting by Crivelli, representing the Madonna and Saints, in the Berlin Museum.

Masolino da Panicale. — In *Gaz. B.-A.*, 1902, pp. 89–99, B. BERENSON makes several additions to the list of works by Masolino. One is an Annunciation, at Gosford House, Scotland; another, a Madonna in the Art Gallery of Bremen; a third, a very interesting fresco of a landscape, in the Castle at Castiglione d' Olona. These he expects to publish at some future date, when photographed. He also assigns to Masolino a Madonna and Child in the Gallery at Munich, which is there catalogued simply as Florentine, and publishes two frescoes at Empoli — one of a Madonna and Child between two angels, the other a Pietà — which he assigns to the same master.

An Early Lombard Fresco. — FRANCESCO MALAGUZZI publishes in *Rassegna d' Arte*, 1901, pp. 99–100, a fresco removed from the Church of S. Primo at Pavia to the house of Sig. Grandi at Milan. It represents the

Coronation of the Virgin in the presence of saints, and had been attributed by Morelli, Crowe, Cavalcaselle, and others, to Zenale. Malaguzzi, however, recognizes in this painting the characteristics of Bernardo Butinone of Treviglio.

The Art of Bonfigli. — Broussolle, in his recent work entitled *La Jeunesse du Pérugin*, contrasts the style of Bonfigli with that of Perugino. According to Broussolle, Bonfigli represented the terrors of mediaevalism, in contrast with which the work of Perugino was tender and gentle. This statement is not thought to be just by O. SCALVANTI, who mentions several processional standards by Bonfigli in which his humanity and tenderness are well illustrated. (*Rassegna d' Arte*, 1901, pp. 154–156.)

Quiricio da Murano. — With the exception of the Vivarini, the painters from Murano did not become famous. Some interest is revived in the early history of this school by the recent acquisition, by the Gallery at Venice, of a signed painting by Quiricio da Murano. This painting is published, together with an interesting account of its history and of other works by Quiricio da Murano, by PIETRO PAOLETTI FU OSVALDO in *Rassegna d' Arte*, 1901, pp. 129–143.

A Miniature Altarpiece by Pesellino. — In *R. Arch.* XL, 1902, pp. 191–195 (pl. vi.), B. BERENSON publishes and ascribes to Pesellino a small altarpiece at Empoli, usually ascribed to Masaccio. The picture represents the Madonna and Child surrounded by angels.

Botticelli or Chimenti di Piero. — In the Accademia at Florence is a well-known painting representing Tobias and the three Archangels, there attributed to Botticelli. Modern criticism, however, refuses to admit this attribution. Bode considers the painting an early work of Verrocchio. Mackowsky in a recent volume on Verrocchio assigns it to Francesco Botticini. A new attribution is given by JACQUES MESNIL in *Gaz. B.-A.*, 1902, pp. 252–256. In tracing the history of the painting, he finds that in 1470–1471 Chimenti di Piero, hitherto unknown in the history of painting, was commissioned to paint the curtain which hung before the painting and to gild its frame. It appears that this Chimenti di Piero was at the time the most accomplished painter in the Company of the Archangel Raphael, at whose expense the painting was placed in the Church of Santo Spirito. The books of this company also indicate that Chimenti di Piero had a son named Raphael Tobias. These facts taken together seem to indicate that Chimenti di Piero was himself the author of the well-known painting.

A Sketch by Leonardo da Vinci. — DIEGO SANT' AMBROGIO publishes in *Arte e Storia*, 1901, pp. 139–140, a sketch, by Leonardo da Vinci, of the head of the Virgin in the Madonna at the Grotto at Affori. The sketch belongs to Cav. Aureliano Albasini Scrosati of Milan. It is in pastel, on paper of the same size and quality as the studies of the apostles' heads in the Last Supper which are now at Weimar. In the estimation of Diego Sant' Ambrogio, it is more perfect in execution than other sketches of female heads by Leonardo, preserved at Christ Church, Oxford, and in the collection of the Duke of Devonshire at Chatsworth.

A Drawing by Michelangelo for the Last Judgment. — In the Santarelli collection in the Department of Engravings of the Uffizi, there are thirteen drawings attributed to Michelangelo, only one of which is

thought to be genuine by PASQUALE NERINO FERRI. This is a sketch of the figure of Christ and a few of the surrounding figures for the Last Judgment of the Sistine Chapel. This drawing is published for the first time in *Rassegna d' Arte*, 1901, pp. 177–178.

A Monument to Virgil. — In view of the proposition to erect a national monument in honor of Virgil at Mantua, LUCA BELTRAMI contributes an article in *Rassegna d'Arte*, 1901, pp. 145–148, in which he publishes a drawing by Raphael representing the poet, also a design made by Mantegna for a monument to Virgil, and the mosaic found in 1896 at Susa, Tunisia.

Amor and Psyche in the School of Raphael. — At a meeting of the German Archaeological Institute in Rome, on January 11, Dr. STEINMANN discussed the representations of the fable of Amor and Psyche in the school of Raphael. He threw some new light on the paintings of Raphael's pupil Pierin del Vaga in the Appartamento Papale of the St. Angelo. The eight pictures give the story of Amor and Psyche as related by Apuleius, and correspond in a surprising manner with the incomplete representations by Raphael himself on the roof of the garden salon of the Farnesina. Dr. Steinmann conjectures that Raphael originally intended to paint frescoes on the walls of the garden salon which should represent the earthly events in the legend, while the passages which had Olympus as their scene were to adorn the roof. He believes that the charming work of Pierin del Vaga was painted after the sketches provided by the master for the adornment of the walls of the Farnesina. (*Athen.* February 1, 1902.)

Frescoes by Sodoma at Subiaco. — In *Sitzb. Sächs. Ges.* 1901, III, pp. 75–88, A. SCHMARSOW describes a series of frescoes in a chapel of the Church of S. Francesco at Subiaco. The chief scenes are the birth of Mary, her espousals with Joseph, the birth of Christ (altarpiece), and the crucifixion. Lesser scenes, treated as a frieze below the others, are the adoration of the Magi, the Maries at the sepulchre, and some satyrs and other bacchic figures. The relation of these paintings to Melozzo da Forlì, Perugino, and other artists of the fifteenth century, as well as to Raphael, are discussed. They are ascribed to Sodoma, and the date is fixed at 1509. Sodoma's relation to Raphael is discussed, and his works at Monteoliveto and elsewhere are compared. These faded frescoes at Subiaco are all that remains, with the exception of parts of the decorative work in the Stanza della Segnatura, from Sodoma's sojourn at Rome at that time. The frescoes are published in the volume for 1901 of the Kunsthistorische Gesellschaft für photographische Publikationen.

The Pupils of Francia. — In *Rassegna d'Arte*, 1901, pp. 134–139, FRANCESCO MALAGUZZI contributes an article on the School of Francia, in which he enumerates a number of painters who belonged to this school, and also publishes a series of documents of importance for the detailed study of the history of painting at Bologna in this period.

The Birth of Titian. — It is usually assumed that Titian was born in 1477 and died in 1576. The date of his death is accurately known; that of his birth is inferred from a letter which he wrote to Philip II, in 1571, in which he speaks of himself as then ninety-five years of age. Notwithstanding this statement on the part of Titian himself, HERBERT COOK in the *Nineteenth Century* for January, 1902, prefers to accept the statement of

Lodovico Dolce that Titian was hardly twenty years of age when he assisted Giorgione on the frescoes of the Fondaco dei Tedeschi. As these frescoes were made between 1507 and 1508, Titian's birth, accordingly, should be set at 1487 or 1489, and not as early as 1477. This somewhat later date for the birth of Titian seems also to be substantiated by statements of Vasari.

An Early Work by Cola di Amatrice. — In the communal gallery at Ascoli, there is a painting which represents S. Bernardino da Siena. This painting has been ascribed by Carducci and by Gabrielli to Carlo Crivelli. In the *Rassegna Bibl. Arte Ital.* 1901, pp. 26–31, E. Calzini shows, by a careful analysis of the painting, that the author of it was not Carlo Crivelli but his pupil Nicola Filotesio, known also as Cola di Amatrice.

New Paintings by Correggio. — In *L' Arte*, 1901, pp. 310–315, VENTURI adds several paintings to the list of works by Correggio. One of these is a fresco attributed to Antonio Bartolotti, now in the Gallery at Modena. In this fresco he recognizes the influence of Mantegna and of Bianchi-Ferrari. If the new attribution be correct, this fresco, which is dated 1511, will rank as the earliest work by Correggio. Another important addition to the list is that of the Christ-child asleep, recently exhibited in the Guild Hall, London, and there attributed to Murillo. In this painting, which belongs to the Duke of Westminster, Venturi recognizes many characteristics of Correggio's handiwork. A third painting represents Sant' Antonio Abate and is in the church of the Gerolamini at Naples, where it is attributed to Andrea da Salerno.

New Drawings by Correggio. — In *L' Arte*, 1902, pp. 21–30, GUSTAVO FRIZZONI publishes several drawings by Correggio which have hitherto escaped attention. One of these, a charming head, is in a private collection at Milan. This was evidently the study for one of the youths painted in the cupola at Parma. A second drawing, in a private collection at Berlin, represents three infants. This appears also to have been one of the preliminary studies for the frescoes at Parma. The third drawing is a sketch of 'La Madonna col San Giorgio.' It is in the collection of engravings at Dresden. A fourth sketch, the Adoration of the Shepherds, has been already published by Arthur Strong in his reproductions of drawings in the collection of the Earl of Pembroke and Montgomery at Wilton House. A fifth sketch of two *putti* is from a private collection in Rome.

New Facts concerning Vincenzo Foppa. — In *Athen.* February 15, 1902, C. JOCELYN FFOULKES discusses a number of documents relating to Vincenzo Foppa. He concludes that Vincenzo was probably born at Brescia, not earlier than 1427, and that he may have lived until 1514 or 1515, though the notices after 1502 are not to be relied upon implicitly.

The Date of the Death of Bernardino Luini. — A document recently discovered in Lugano and published by EMILIO MOTTA shows that by July 1, 1532, Bernardino Luini was already dead. Inasmuch as records exist of payments made to him, for his work at Saronno, on August 2, 1531, it follows that his death must have occurred between these two dates. He would seem to have been still a young man when he died, since his earliest dated work is of the year 1512. (*L' Arte*, 1901, p. 353.)

The Will of Andrea Bregno. — In *Artisti lombardi*, II, p. 299, Bertolotti speaks of the will of a certain "Magister Andrea de Brignonibus." This

is certainly the same individual as Andrea Bregno di Osteno, inasmuch as the names of his wife and of his executor mentioned in the will are the same as those mentioned on his sepulchral slab in the Church of Santa Maria sopra Minerva. This will is published in full in *L' Arte*, 1901, p. 418.

A Group by Guido Mazzoni. — An apparently forgotten group by Guido Mazzoni is recognized by VENTURI in the Church of San Giovanni Evangelista at Reggio d' Emilia. Here, besides the Virgin and the dead body of Christ, appear St. Joseph of Arimathea, Nicodemus, St. John, the Magdalen, and the holy women. (*L' Arte*, 1901, p. 357.)

Three Inedited Paintings by Palmezzano. — In the *Arch. Stor. d. Art.* 1894, Calzini published at length an account of the works of Marco Palmezzano. To the list of his works three paintings are added by G. GARNIER in *Rassegna d' Arte*, 1901, pp. 104–105. These are an Annunciation in the Lateran, an Annunciation at Carpi near Modena, and a Madonna with Saints at Ravenna.

Miniatures of the Documenti d' Amore. — The Documenti d' Amore of Francesco da Barberino has received considerable attention from various literary critics. The poem is most interestingly illustrated by the poet himself with miniatures which are coördinate in value with the text. These miniatures are studied in detail by FRANCESCO EGIDI in *L' Arte*, 1902, pp. 1–20.

Fra Antonio da Monza. — Fra Antonio da Monza was one of the best Lombard miniature painters of the fifteenth century. A list of his miniatures is published by PAUL KRISTELLER in *Rassegna d' Arte*, 1901, pp. 161–164. To this list Kristella adds a number of engravings very similar in style, but with interesting variations of detail. He therefore concludes that Fra Antonio was not merely a miniature painter, but an engraver also, his work in miniature painting having prepared him for the fine detailed work required by the engraver's art.

Pietro Vanini, the Goldsmith. — Pietro Vanini, who in 1379 became the Bishop of Osimo, was prior to that time a goldsmith of remarkable skill. A beautiful cross, still preserved in the Cathedral at Osimo, is signed "*Petrus Vansini de Eculo f.*" In *Arte e Storia*, 1901, pp. 79–80, C. COSTANTINI draws attention to the fact that in the Collegiate Church at Monte Cassiano, not far from Osimo, there is a beautiful cross signed: *Lauventius de Esculo feci. M. CCCC. XIIII*, and expresses the desire that the two crosses should be published together. This would doubtless throw light upon the goldsmith work at Ascoli during the fourteenth and fifteenth centuries.

A Triptych by Gérard David. — In the Cathedral of Cagliari there is a triptych said to have been taken from the room of Clement VII in the Vatican. This triptych has been variously ascribed to Fra Angelico, to the school of Raphael, etc. It is, however, a Flemish painting of the school of Memling, and in style corresponds to the works of Gérard David. The tradition that it was removed from the Vatican is also substantiated by a document in the Vatican archives of the time of Clement VII, which contains a description of the painting, now published together with the document in *L' Arte*, 1901, pp. 419–420.

FRANCE

Three New Works by Jean Bourdichon. — Jean Bourdichon, one of the best of the painters of the early French Renaissance, became lost to view until about sixty years ago. Since then it has become known that he was born in 1457; that he lived at Tours; that he was painter to Charles VIII, to Louis XII, and to François I; and that he died in 1521. In 1868, a document was discovered showing that he painted the miniatures of the famous Book of Hours of Anne of Brittany, now in the Bibliothèque Nationale. In examining the illustrated manuscripts of the fifteenth and sixteenth centuries in the Bibliothèque Nationale, ÉMILE MALE has discovered three in which he recognizes the handiwork of this distinguished painter. One of these is the Latin manuscript, No. 10532, known as the Hours of Aragon or Ferdinand I, King of Naples. The second is the Latin manuscript, No. 886, a Missal, made for Martin de Beaune, Bishop of Tours, 1520–1527. The third, a Latin manuscript, No. 1370, may be known as the Book of Hours of Charles VIII. A careful comparison of the miniatures of these three manuscripts with those of the Hours of Anne of Brittany shows that they are all by the same hand. They are classed chronologically by Male in the following order: (1) Hours of Aragon, not later than 1494; (2) Hours of Charles VIII, not later than 1498; (3) Hours of Anne of Brittany, finished in 1508; (4) The Missal of Tours. These manuscripts are described by Male in *Gaz. B.-A.* 1902, pp. 185–203.

A Painting by Fiorenzo di Lorenzo in the Louvre. — Morelli remarked that outside of Italy Fiorenzo di Lorenzo was not represented in the public galleries, with the exception of that at Frankfort. In the Museum of the Louvre, however, there are three panels attributed to Pesellino and representing the scenes in the life of a bishop. These panels are considered by VENTURI to give every indication of being early work by Fiorenzo di Lorenzo. (*L' Arte*, 1901, p. 346.)

The Tomb and Portraits of Philibert de Châlons. — Philibert de Châlons, Prince of Orange, Duke of Gravina, Count of Tonnerre and Penthièvre, Viceroy of Naples, Lieutenant-General of the Emperor of Italy, Governor of Burgundy, is remembered in the little church at Lons-le-Saunier by a simple epitaph. His mother, Philiberte de Luxembourg, ordered for him an imposing tomb to be made by the Florentine sculptor, Giovanni Battista Mario, and the Flemish sculptor, Conrad Meyt. This tomb was to have been elaborately decorated with statues, some of which were made, but the monument was never completed or put in place. Some of the statues designed for this tomb were seen as late as 1637, but their whereabouts is now unknown. The personal appearance of Philibert de Châlons is preserved to us in engravings in the Bibliothèque Nationale at Paris and at the Musée Condé at Chantilly. These are published by ULYSSE ROBERT in the *B. M. Soc. Ant. Fr.* 1899, pp. 289–304.

The Tapestries at Fontainebleau representing the Victories of Charles VII. — Some doubt has been thrown upon the statement of earlier writers concerning the Château de Fontainebleau to the effect that the victories of Charles VII were represented on the walls and ceilings. The Bibliothèque Nationale has recently acquired a manuscript of Peiresc which gives a description of one of the tapestries at Fontainebleau which

represented the Victory of Charles VII at Formigny. This manuscript is accompanied by a drawing by Jean Gobert and is dated 1621. The question, therefore, may be considered settled that at Fontainebleau there was a series of tapestries representing the Victories of Charles VII. This interesting drawing is published by HENRI STEIN in the *B. M. Soc. Ant. Fr.* 1899, pp. 174–188.

ENGLAND

Joris Hoefnagel. — In *Archaeologia*, LVII, 2 (1901), pp. 321–330 (1 pl.), PHILIP NORMAN gives a sketch of the life and works of the Flemish painter, Joris Hoefnagel (1545–1600), and publishes an allegorical painting in miniature now belonging to Miss Isabel Akers. The subject is a contest between force and cunning for wealth and honors.